

SQUARE DANCING

JUNE, 1977

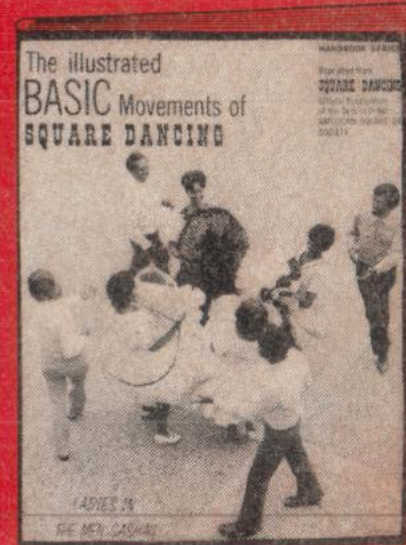
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(see page 49)

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(see page 9)

26th
National Square Dance Convention



ATLANTIC CITY

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Square dancing is heaps of fun for all ages. One meets very nice people and true friendships are formed. I am a happy square dancer and will be seventy my next birthday and love every hour I spend dancing up a storm.

Helen V. Gaddis
Windsor, California

Dear Editor:

Suppose others have written you already about an error in your November "Discovery" article but thought I'd write anyway since I've wanted to tell you that my wife and I thoroughly enjoy your magazine and look forward each month to its arrival. Though only recent graduates (1976) we have the square dance bug and want to continue learning. SQUARE DANCING magazine helps us do just that. Your caption of picture #4 says there are two four-hand right-hand stars in the cog wheel.

You will note that one is right-hand and the other (men) is left. The stars would have to be alternately right and left in order to form a cog
(Please turn to page 87)



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SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



VOL. XXIX-NO. 6

Published monthly for and by Square Dancers and for the general enjoyment of all.

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Membership \$6.00 U.S., \$7.00 Canada and Foreign per year includes 12 issues of the Official Magazine

PLEASE NOTE: Allow at least eight weeks' notice on changes of address. To speed up the change please send the old address label from your SQUARE DANCING magazine along with your new address. Printed in U.S.A.

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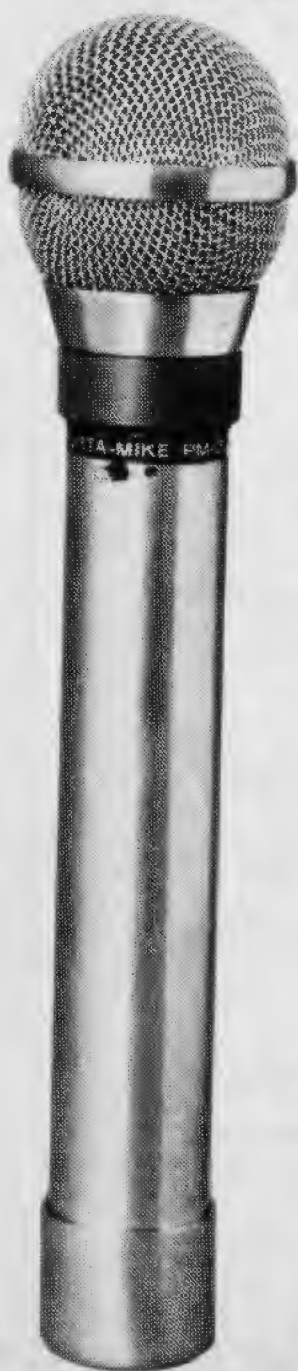


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NATIONAL CONVENTION FLASHES: With more than 20,000 pre-registered, the folks in Atlantic City want you to know there is still plenty of housing available. This beach city is a large one and there are many hotels located just a short distance from the mammoth convention center which will house the event.... The National plans to change its registration fee system starting with the convention next year in Oklahoma City. The price charged a pre-registrant will be \$6.75; this amount to be paid whether a person plans to attend for one day or all three days. Payment if made at the door will be \$8.25. The convention in Milwaukee will charge \$8.00 for pre-registration to include attendance for all three days; \$10.00 will be charged at the door. A cancellation fee of \$1.00 will be charged until May 1. No refunds after May 1.

CALICO & BOOTS of the University of Colorado have been extended an invitation to represent the U.S.A. and American Square Dancing at the Dijon Festival in France next September.

PREFERENCE POLL: Tops in singing calls and rounds as indicated by ballots received for the current month include these:

SINGING CALLS

Something About You Baby I Like
My Way
Let's Think About Living
This Old Piano
Ah So Pretty Girl

ROUNDS (A-Advanced)

Maria (A)
One More Time
In the Mood
Four Walls
Old Fashioned Love

Please keep those cards and letters coming in, folks. In order to be certain that the results are truly representative, it is important that everyone's preference is made known to us.

MOVING? Why chance missing a single issue of **SQUARE DANCING?** Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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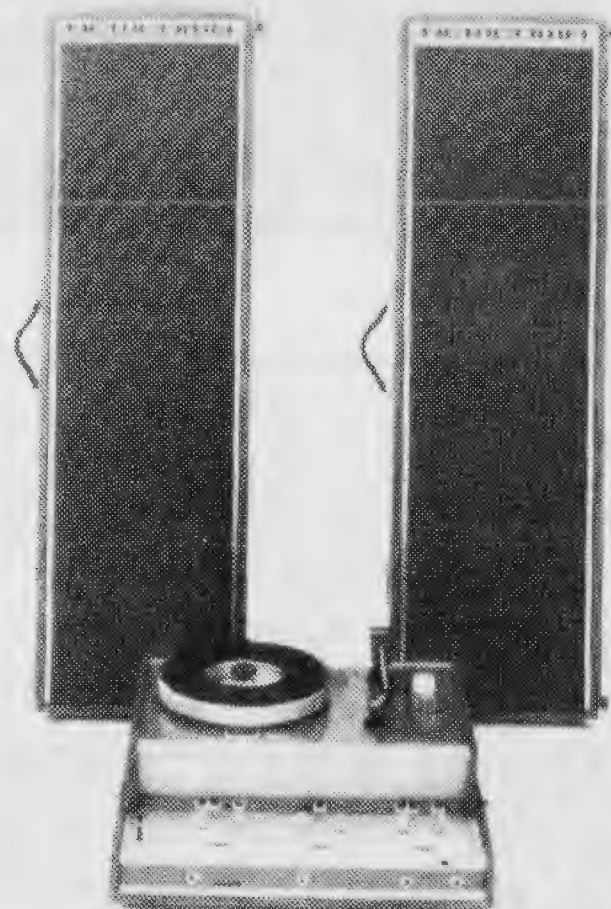
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AS I SEE IT

bob osgood

June, 1977

IF WE'VE HEARD it said once we must have heard it several hundred times, "I wonder what we ever did before we discovered square dancing?" While its probably true that you did many things that you don't have time to do now, you undoubtedly have reasons to be pleased that somewhere along the line you were brought into this activity. Well, the same fun, friendships and pleasures that greeted you a year, two years or ten years ago are in store for non-square dancing friends of yours who are ripe for new beginner classes.

To be sure it's summertime and still several months until the new classes will be starting. However, it's not too late to start your list of potential candidates for the next beginners' course. Every year about this time we begin plugging new classes and the importance of planning ahead when it comes to the recruiting program. (See the idea-stimulator on Page 37 for a few suggestions.)

Calling and teaching square dancing for quite a number of years as we did and then partially hanging up the microphone to concentrate on the production of this magazine, the expanded services of The American Square Dance Society and the organizational work on CALLERLAB and LEGACY, we suddenly found ourselves in the position of dancers, participating members of the same clubs we had called for, for lo these many years. The transition was interesting if not a bit challenging at times. We still think like a caller, but we are finding ourselves pleasantly surprised with the inner-workings of a dancer-run square dance club.

To us dancing has always been spelled f-r-i-e-n-d-s. In a manner of thinking, square dancing without personal ties, without the friendships to go along with the program, would be like a meal without a main course.

This is true with our Asilomar Vacation

Institutes where each session resembles a family reunion, a gathering at Thanksgiving time. We particularly note this importance of the friendliness of square dancers when we travel with groups of square dance friends visiting over 60 countries around the world and dancing in many of them as we have each year since 1961. How many times as we've wandered through the gardens of some place or down the streets of an old city and passed tour groups made up of people with no one smiling, have we realized what a different breed square dancers are.

☆☆☆

They say ask a friend a favor and you're paying him the highest compliment. We had an occasion this past winter to ask a favor of several hundred square dance leaders around the country. Perhaps we shouldn't have been surprised with the outcome, but the immediacy with which the assistance arrived was overwhelming. The fact that the end result was accomplished successfully was simply the happy ending. The real significance is that square dancers do stand ready to help, not only their friends, but the activity they enjoy. To see what we're talking about check the story on "Listening Posts" starting on Page 22.

Notes From Here and There

FRANK LANE tells of recently visiting a callers' course being held in Eastern Canada. It was much like any other callers' course, said Frank, but with one difference. One caller was partially blind. In watching with amazement as the caller put a square of sighted dancers through their paces, he noticed that the caller coach was eyeing the unsighted caller who had one hand in his pocket, the other hand holding the microphone. Without intending to stop the caller, the coach went up to him and gently pulled his hand out of his pocket. Abruptly the calling stopped. Taking the needle

off the record the coach asked why in the world pulling his hand out of the pocket would stop the calling action, sensing perhaps that she had disconcerted him. His reply was rather unusual: "I find it difficult to remember my calls without my notes." He was reading them. They were in his pocket — in Braille.

Reminds us of an instance at a festival where I was calling a number of years ago. I had just recently started wearing an eye patch and Becky overheard one of the young dancers on the side line saying to another "Oh, he can see all right. He just uses the eye patch so that he can print his calls on the inside." Ah me.

☆☆☆

Change of subject. We like it when callers credit a singing call, whether a new one or an oldie, to the person who wrote it. Often the author is a caller unknown to the current crop of dancers. At other times it may be someone right in the local area whom the dancers were unaware had ever written a singing call. It takes so little extra effort to do something that is kind and thoughtful and yet it means so much.



On the Boardwalk at . . .

AS YOU CAN TELL by our cover this month and by the story starting on the next page — it's National time once again. While we won't have a booth this year we do plan to be on hand and take in the action.

It was most impressive at the CALLERLAB Convention (see the story on page 13) to look out at the more than 912 who attended and note how many of them have supported the National over the years. By a show of hands it appeared that perhaps 50% of the callers present had attended ten Nationals or more. That's support. One day, hopefully, CALLERLAB will play an equal role in the planning of the big ones, lending its member's expertise to such matters as sound and programming.

A Dance for Everyone

WE'RE STILL LOOKING forward to that day when the plateaus of square dancing have been well enough defined so that there are, in fact, in every community levels or plateaus of dancing to suit everyone's interest and to fit the time they have available to devote to the activity. Unless and until this is accomplished, we will not be doing all we can do to keep every interested person a part of this activity.

In all too many areas there exists a beginners' level with the next recognizable plateau being advanced dancing. This isn't everyone's cup of tea; it's one thing to say that's fine, those who want to dance only twice a month can fit into a 50 basics program or whatever this plateau might be termed. It's another to see that these plateaus are provided for those who wish them.

This will require an understanding on the part of the caller, as well as of the dancers. Not every dancer bringing in new couples will find these people anxious to dance as frequently as they. Not every caller will be able to move an entire class, once they have graduated, into a high level club. People's needs are not all the same, neither do their lives allow them all the opportunity to spend two, three, or more sessions per week at square dances.

There has been considerable talk in recent years of a category of square dancing that is referred to sometimes as *challenge* and sometimes as (very) *advanced*. As a means of setting the record straight, we asked one of the most qualified authorities on the subject, Lee Kopman, to explain this plateau. You may have read the first of several articles on the subject in last month's issue. You'll find the second installment starting on page 20.

In addition you'll be interested in reading about the three plateaus of Mainstream dancing on page 18 and the dilemma faced by our callers and teachers who need to figure out how they can present it all to the new dancers.

☆☆☆

Finally, we hope you'll enjoy our new Basic Movements Handbook bound into the center of this issue. It's the largest one to date and takes advantage of the Mainstream Basic List worked out by CALLERLAB. There'll be another handbook — covering the Extended and Mainstream Basics — in our September issue.

The 26th National Square Dance Convention[®]

is Ready to Greet You on the boardwalk . . .

THE NATIONAL takes a big jump from the Pacific Ocean and Disneyland in 1976 to the Atlantic and the playground of the East coast — *Atlantic City*. What wonderful memories of a glamorous past — decades of Miss America Pageants, salt water taffy and the setting for countless stories and pictures now becomes the focal point for one of our modern day extravaganzas — the National Square Dance Convention!

Whether this will be your first, your eleventh or your twenty-sixth National, you can be assured that from the time things start rolling Wednesday night June 22nd, with Trail End dances and early registrants pouring into the beach city, until festivities end late Saturday June 25th, you'll be receiving the full treatment. Panels, workshops, gigantic dances geared to all plateaus of dancing ability, squares, rounds, contras, caller clinics, educational sessions, publication displays, commercial booths, exhibitions, fashion shows — you name it — you'll find them all at the multi-ring circus we call the National.

Old-timers start early, looking for old acquaintances coming from all parts of the square dance world. You newcomers, once you have your program in hand, can take a tip from the veterans — pick those things you would like to see most and realize that you're not going to be able to do it *all*.

As one veteran conventioneer explains it, "One of the many nice things about these big events is that when you get too tired to dance another step, there's always something going on where you can sit and watch. We find the panels particularly helpful and always try to select one or two that will provide us with *ammunition* to take home and share with the

club members. The demonstrations and exhibitions also afford us an opportunity to *take the load off our feet* and relax while others do the entertaining."

Another old-timer at these annual affairs suggests: "Even mealtimes are an important part of the Convention to us. We try to spot people we have never met before, folks who come from different parts of the country, and make a point of having a meal with them. It doesn't matter whether it's breakfast, lunch, dinner or a late snack after the day is finally ended, these brief get-togethers over a meal have brought us some of our fondest memories."

Come Prepared

More than one dancer we interviewed suggested bringing enough clothes for comfort. Mabel Carlson, from Indiana, tells us that she always plans on bringing one dress for each daytime and one for each evening session. A total of six dresses may be too much to pack if you're flying, but sometimes a fresh outfit does as much to lift the spirit and rekindle the energy as a nap, something that can be a rarity in these jammed packed schedules. "And," says Mabel, "While I always try to bring plenty of shoes I make sure that Rob has at least two pairs of his best boots or shoes so that he can trade off between the daytime and night sessions. It's surprising how much of the time you're on your feet; a simple change of footwear can do wonders."

Afterparties

At Atlantic City you'll find the usual wide assortment of afterparties that you may attend. They usually vary anywhere from more dancing to the sit-down-and-watch programs that tend to relax you after a busy day.

Afterparties play an important role in the National Square Dance Convention. These dances are scheduled nightly and begin when the regular evening square dance program ends. The dances last, in many cases, until the wee small hours. Each afterparty has a definite sponsor. As an example, the 27th, 28th and 29th National Conventions will have afterparties in various hotels. This gives the future convention sponsors a chance to plug their convention.

The Callers' Council of New Jersey will sponsor nightly dancing in the Rotunda on the Boardwalk overlooking the beach. This should be a gigantic affair viewed by thousands of boardwalkers. Many states and organizations are sponsoring afterparties; there will be nightly round dance and contra afterparties. And, not to be overlooked, afterparties are scheduled for the youth.

The Program Committee this year reports that approximately 400 callers have registered for the 26th. Included are many well-known national callers who will be contributing their talents in order to present a well-balanced square dance program. Many callers have expressed a desire and willingness to present workshops and serve in other capacities to provide hours of enjoyment to all dancers.

The Squares

The National will follow the guidelines of CALLERLAB and feature these five levels of dancing.

Level One: Extended Basic Level.

Level Two: Mainstream Level.

Level Three: Mainstream Plus Level. This includes all the Mainstream Basics, the CALLERLAB Quarterly Movements, and the Mainstream Plus figures by CALLERLAB.

Level Four: Advanced Level. This level includes all of Level #3 plus the Advanced Level Basics as published.

Level Five: Challenge Level. This level includes all the above plus the Basic Challenge Calls.

Every square dance room will be properly identified by signs indicating the name of the room and the type of dancing. The actual calls to be used will be listed on signs and again the listing will follow the CALLERLAB breakdown. This will afford both the dancers and the callers a complete knowledge of the level for the room at the designated hour.

Round Dancing

The round dance program should be the best ever. Thursday morning dancing will start with impromptu rounds at 9 A.M. The Spotlight on Rounds will be held from 10 to 11. Rounds shown in this period will be taught during the afternoon, starting at 1 P.M., in the Sea Shell and Sea Gull rooms. Panels, clinics, styling clinics, and a round dance seminar will also be held during the day. Teaching will be in two soundproof rooms. Dances to be taught will include 18 easy dances, 18 intermediate dances and 12 advanced dances.

Contras

The contra hall, "Shorelines Room," will be in use ten hours each day. Seven of those hours will be devoted to contra dancing. At past conventions contra programming was confined in a narrow range because contra dancing was struggling to establish its place in the National Convention. The result was a constant influx of beginners which meant that the more experienced contra dancers could not enjoy dancing "in the manner to which they had become accustomed."

The 26th is hoping to change that by taking a page from the square dance book — they are planning the program for two contra "levels" — beginners and mainstream. During the beginners' hours the dances will be relatively easy, instructions will be detailed, and there will be adequate walk thrus. During the mainstream hours dancers will be expected to know *basic* contra concepts of duple minor, triple minor, single progression, double progression, proper and alternate positions, contra corners, crossing, and phantom couple. There will be no instructions in these basics, minimum walk thrus, and the patterns will be a bit more complex.

Heritage Time

Now, what's that about "traditional squares"? Yes, another innovation at the 26th. The contra "Shorelines Room" will feature one hour of traditional square dancing each morning. These are the square dances that have stood the test of time — the dances that were popular for 50 to 100 years before the modern square dances developed. These dances are still being danced in many parts of the country today. There will be New England dances, French-Canadian squares, Kentucky Running Sets, Appalachian dances and you'll find them delight-

ful, although perhaps not quite the challenge of "hot hash." They are the true American Folk Dances.

Also, each morning there will be an hour of Old Tyme couple dancing, another "something-new." What is Old Tyme dancing? It's the forerunner of our round dance program and includes the schottisches, polkas, waltzes, var-souviannas and two-steps that have been a part of our American Square Dance for many years.

Wait — there's more! There will be contra afterparties on each of the three nights and one of these will be sponsored by the New England Contra Callers. And do you know what? They're planning to bring "live music!" If you've never danced a contra to "live" New England music, you've never danced.

Advanced and Challenge Dancing

This is the year that advanced and challenge dancing will hold its own along with mainstream dancing. The dancers will be able to participate in the dance level of their choosing. Whatever the choice of dancing may be, it will be available.

Recommended for the advanced dancer only will be seven hours of this type of dancing each day, two of which will be workshops. Each participating caller will be responsible to workshop the calls that have been assigned to him. If you should miss a workshop but already know the material, it will not interfere with your ability to perform at the regular advanced dances.

Introduction to advanced level dancing will be programmed at a time when most of the 20,000 dancers can attend, if they so desire. There will be a one-hour slot from 1 to 2 P.M. each day. Dancers of all levels are invited to try.

The challenge dancer hasn't been forgotten either. Eight hours of challenge dancing each day, staffed by some of the nation's top challenge callers, are scheduled. The floor levels will be extended challenge level, basic challenge calls, and current popular experimental calls. 30-minute calling segments are proposed.

And that's just the dancing! Consider, if you will, all of the extras that are part of the National Conventions. Trail In and Trail Out dances, afterparties for all, a great fashion show, the clambake and lobster feast, panels and clinics, tours and for some, possibly a once-in-a-lifetime opportunity to visit Atlantic City and environs — all this can be yours when you register and attend the 26th National June 23, 24, and 25, 1977.

☆☆☆

The Convention planners under the guidance of General Chairmen Steve and Dorothy Musial have been planning this one for the past four years. *Everything* has been arranged for your pleasure and fun. So, accept the invitation made by the many hundreds of dancers who are your hosts and hostesses and "Come join us prepared to have a wonderful time, meet many new friends and take home memories to last you forever!"

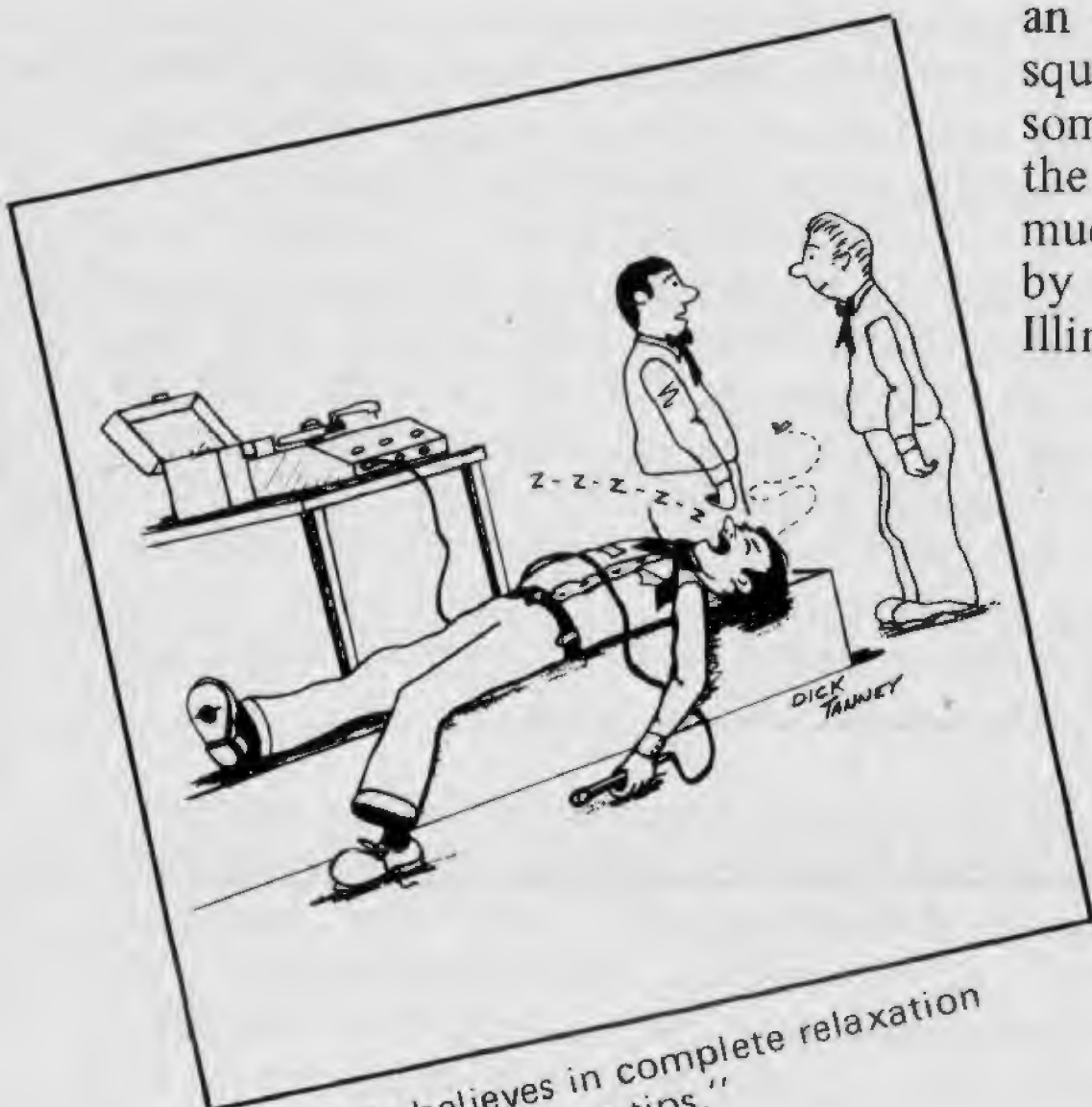
Convention Hall, home of the 26th National will be your "home" for the "duration."



The Lighter Side of SQUARE DANCING



IT'S INTERESTING TO KNOW how others see us. Undoubtedly each square dancer has his own impressions of the caller, his fellow dancers and his partner. Many a coffee klatsch conversation has been devoted to an in-depth study of one's immediate contacts in the square dance world. There is always something unusual, something funny to see if you look around. Frequently the tragedies of the moment become the subject of much laughter later on. Here are some impressions made by cartoonist Richard Tanney of Mount Prospect, Illinois. See if his views parallel your own.



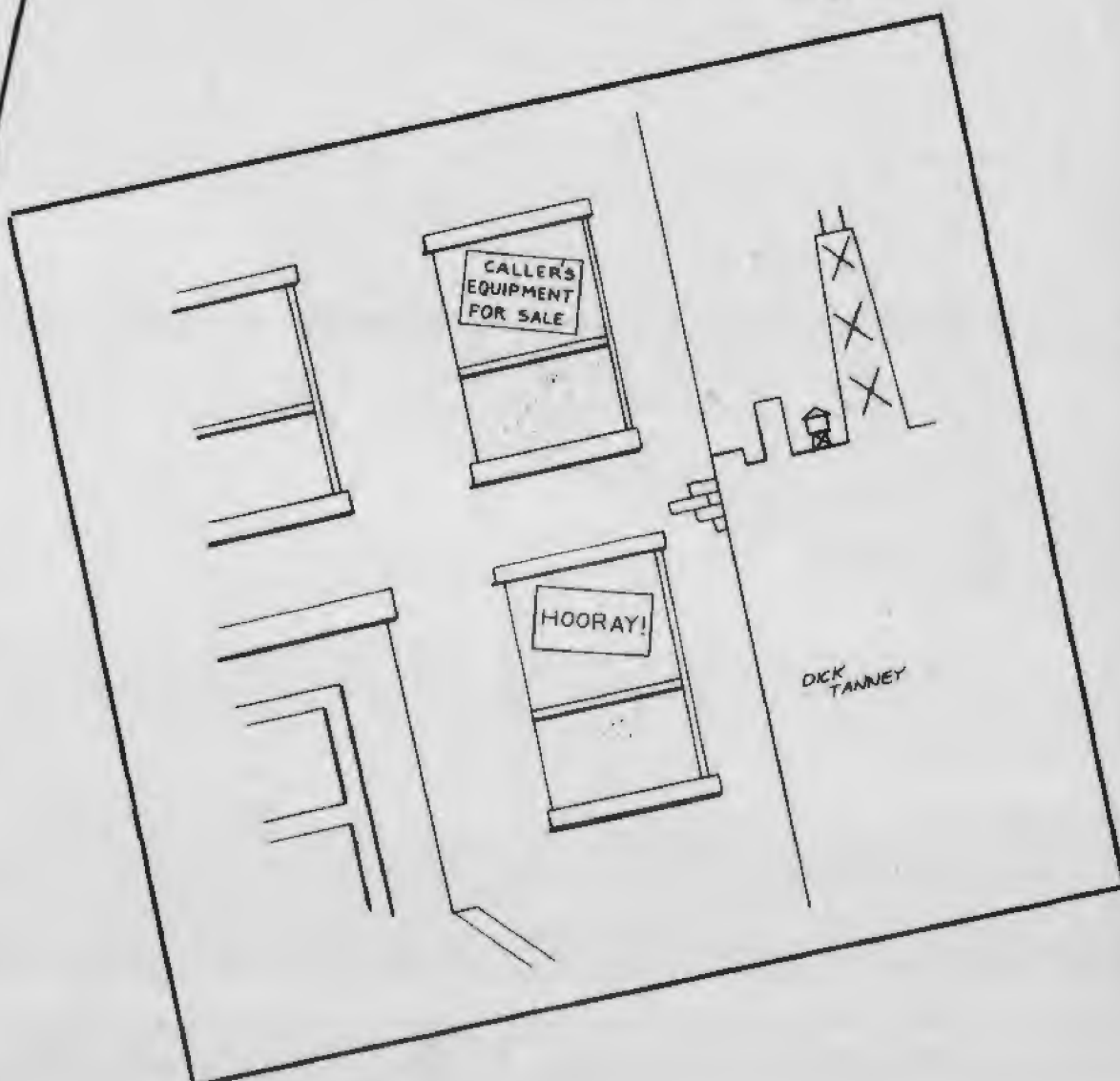
"He believes in complete relaxation between tips."



"What did you think of this caller?"



"Was I a little too rough with the twirl?"



CALLERLAB

THE INTERNATIONAL ASSOCIATION
of SQUARE DANCE CALLERS

Holds its 4th

Annual Convention

THE FEELING among the 912 who attended the 4th annual CALLERLAB Convention in Kansas City April 4-6 appeared to be that "we are now a proven, active, functioning organization of professional callers." From its progress report and from the great enthusiasm exhibited by the delegates it is obvious that the organization has its goals well in mind.

"This gathering," said Bob Augustin from Louisiana in his opening talk, "reflects 8,394 years of calling experience — an average of 13.9 years for every caller in attendance."

With representatives from 48 States, seven Canadian Provinces, from England, Australia, New Zealand and the Canal Zone, the group wasted little time in getting down to business. Aside from a pre-convention square dance to which dancers in the area were invited, this was strictly a non-dancing occasion.

Among their many actions, the delegates voted to accept the recommendations of the Mainstream Basics Committee and adopted the



ALL WAS NOT SERIOUS BUSINESS as you can see from this head table shot of Neece and Marshall Flippo and Dave Taylor. —All photos by Haines.

list of basics that were presented last year with only minor changes (see page 17). At the same time they put into action a special Ad Hoc Committee to update and correct the definitions of the Mainstream Basics — a job that will be completed and put to a vote at the 1978 CALLERLAB Convention.

An updated list of Mainstream experimental movements was presented and accepted by the membership. This includes movements shown in recent months as CALLERLAB quarterly selections (see the list on page 17).



IT'S A SMALL WORLD when callers from six countries come together. Those coming from overseas included (left) Graham Rigby, Queensland, Australia, Malcolm and Evelyn Davis, Cambridgeshire, England, Bill and Daphne Buttolph and Geoff Hinton, Christchurch, New Zealand. (above) William Bailey, the Canal Zone, receives his Small World Award from Jack Lasry, the new Chairman of CALLERLAB.





THE BIG DEBATE of the Convention had as its subject the annual National Square Dance Convention. Master of ceremonies for the debate was Lee Helsel (left). Debaters were Jack Lasry, Herb Egender, Frank Lane and Bob Osgood (not shown). Outcome of the discussion was a status quo position with CALLERLAB members participating as they wish in the big event, but with CALLERLAB itself not officially or professionally involved.

The members voted to withhold official CALLERLAB support of the annual National Square Dance Convention but retain for the time being a status quo position, with CALLERLAB members free, as they have been in the past, to attend or not attend the National as they wish.

Presented to the membership and approved by the Board of Governors was the decision to move the annual CALLERLAB Convention from its central location (St. Louis in 1978) to the West in 1979 and to the East in 1980. This method of site rotation will bring this event in closer reach of all callers and should greatly increase the membership rolls.

The Board of Governors also passed this resolution: Resolved that CALLERLAB go on record as being opposed to contests in square dancing. In the conviction that square dancing is founded on cooperation between dancers and among callers, any attempts to pit dancers against each other or caller against caller could detract from this spirit of friendly cooperation and should be discouraged.

A complete financial report was posted for the members and a budget for the coming year was approved. A money maker for the past 12 months was a pair of prize drawings — one was especially geared for callers with grand prizes of a Hilton public address system and an Eddor wireless microphone. The grand prize of a new Chevy Monza went to Ed Seidel, Albuquerque, New Mexico, winner of the dancer-interest drawing.

Theme for the Convention was "YOU are CALLERLAB." Personal involvement was very much a key to the Convention.

You will be hearing much about this solution-oriented Convention from callers in your own areas. You'll also be reading about it on these pages in the coming months.



CALLERLAB BIG GUNS for 1977-78 were these members, elected to the Exec. Committee: (seated) Cal Golden, Jack Lasry, Chairman, and John Kaltenthaler, Executive Secretary. (standing) Jon Jones, Jim Mayo, last year's Chairman, and Lee Helsel.

DANCERS • CALLERS •
• TEACHERS • LEADERS

introducing

The **NEW**

Basic
Movements
Handbook

(see page 49)



SINCE PUTTING OUT the first Basic Movements Handbook more than two decades ago, there have been a dozen or so major revisions and changes of format. Each booklet edited as a function of The American Square Dance Society has been the result of a great amount of research into what was and what was not being danced at that point in time. Sometimes as many as 200 caller/leaders from every part of the square dance world contributed in the preparatory study preceding one of these printings. We have been aware that other callers' groups and in some instances dancer associations had lists of their own, sometimes with only minor differences. At one time more than 30 *different* basic lists were in use across the country.

With the formation of CALLERLAB a few years ago, one of the first committees to be appointed was one charged with the responsibility of studying the basics and producing a CALLERLAB list that would reflect the research findings of this international callers' group. Such a list has now been completed and studied for a year.

In the hope that we have at last reached a point where we can all accept the same lineup of basics, SQUARE DANCING Magazine and The American Square Dance Society wish to endorse the CALLERLAB list and encourage its universal adoption.

In support of this direction this month we present the new dancer handbook for the basic course of American Square Dancing. The CALLERLAB list has been placed in a suggested order of teaching that corresponds with the teaching order in the SIOASDS Caller/Teacher Manual and in our recent dancer Basic Movements Handbooks. You'll notice only a few changes — some movements have been added and one or two have been deleted from the list. In addition, there have been a few name changes and the total number of basics has increased from 50 to 52.

All in all the list is an excellent one and provides a new dancer with the strong foundation he will need to pursue an enjoyable square dancing experience.

A Giant Step Forward

If this list of basics and the subsequent extended and mainstream lists, which total 95 basic movements, are adopted by callers' organizations and square dancer associations, as well as by independent callers and teachers everywhere, we will have achieved a long desired point where we have a language of square dancing universally practiced and understood *everywhere*. Not only will dancers taking lessons from one caller be able to dance at any point in time to any other caller in their area but, while in class if they must move to another class night or to another area and pick up their

lessons under another teacher, they will have confidence in knowing that the same basics are being used and that their time already spent in learning will not have to be repeated.

With the overall adoption of this CALLERLAB list there can at last be an agreement on levels or plateaus of dancing. Large dances, from area festivals up to the National Conventions, will be able to adopt labels that are instantly recognizable by every dancer who can find his own dancing level without difficulty.

A Suggested Order of Teaching

The basic movements in this first block can and undoubtedly will be taught by callers in a variety of different sequences. Not every caller will utilize the order exactly as we have it listed in the new Basic Movements Handbook. Some will make minor changes, teaching one movement within the block before another, and it's quite possible that the same caller will never use exactly the same sequence of teaching two times in a row. However, these 52 movements comprise what can comfortably be taught in a 10 lesson (2½ hours per lesson average) series. Some groups move more rapidly than others; some dancers are able to assimilate material more quickly than others and it is quite possible that in some instances the time limit for *learning* these first basics may take an additional week or two. However, regardless of the order in which the movements are taught, all 52 movements should be learned by the dancer *before* progressing on to the next level or plateau.

Another hoped for situation which may be just over the horizon is the point where there will be active square dance clubs based only on material within this first basics' block. Formation of clubs in this plateau will involve those individuals who wish to be a part of square dancing but cannot at the present time be involved with learning basics past this point. In

thinking about this seriously, realize that virtually everyone coming into square dancing does reach this point where he has learned these first 52 basics and where he could afford the time to dance twice each month within just this framework.

It is from this point on as the material adds up and as more time is required for learning more movements and more terminology that we begin to lose our total potential of new dancers. Callers should think seriously *before* moving past this point and, in looking to the past, determine whether it might be a good idea

BASIC HANDBOOK AVAILABLE

Additional copies of the new Basic Movement Handbooks containing the basics adopted by CALLERLAB, the International Association of Square Dance Callers, can be ordered singly (30¢ per copy postpaid) or in quantity lots (100 - \$20.00 postpaid). Send your order to SQUARE DANCING — Basic Handbook, 462 North Robertson Boulevard, Los Angeles, California 90048.

to establish a square dance club for those who would like to remain at this plateau.

More To Come

The Extended and Mainstream lists of square dance basics, as adopted by the members of CALLERLAB, will appear as a companion Handbook in the September, 1977 issue of SQUARE DANCING Magazine.

Single copies of the first Handbook are available now. Extra copies of the second Handbook will be available in late August.

Our congratulations to Jon Jones, Chairman, and to his predecessor Johnny LeClair, along with members of this special Committee on Basics for an excellent and dedicated project.

About the New Basics Handbook

You might say that the Basics Handbook bound into the center of this issue of SQUARE DANCING has taken 20 years or more to write. Actually it's the latest revision in a series that goes back to the mid-1950s. This issue is the largest to date. With 32 pages and more than 150 photographs, drawings and diagrams, it's an easy to follow, simple to understand directory of the basic square dance language. To all those who contributed their help, posed for the photographs and proofed the copy, we say Thank You! We hope that *you* enjoy the end result.

The BASICS in Their Suggested Order of Teaching

The Basic Plateau – This list which represents the foundation movements of square dancing corresponds to the earlier 50 Basic program.

- | | | |
|------------------------------------|-------------------------------------|-----------------------------|
| (1) Circle Left and Right | (18) Star/Right Hand,
Left Hand | (34) Box the Gnat |
| (2) Forward and Back | (19) Star Promenade | (35) Single File Turn Back |
| (3) Do Sa Do | (20) Inside Out, Outside In | (36) Allemande Thar Star |
| (4) Swing | (21) Couples Lead Right | (37) Shoot that Star |
| (5) Promenade – Full, 1/2 | (22) Circle to a Line | (38) Rollaway Half Sashay |
| (6) Single File Promenade | (23) All Around Left
Hand Lady | (39) Alamo Style |
| (7) Split the Ring –
One Couple | (24) See Saw Your Taw | (40) Balance |
| (8) Grand Right and Left | (25) Pass Thru | (41) Square Thru |
| (9) Arm Turns | (26) U Turn Back | (42) Wrong Way Promenade |
| (10) Couple(s) Separate/
Divide | (27) Separate/Go
Around One, Two | (43) Star Thru |
| (11) Allemande Left | (28) Around One,
Two to a Line | (44) Couple Backtrack |
| (12) Bend the Line | (29) Grand Square | (45) Three-quarter Chain |
| (13) Courtesy Turn | (30) California Twirl | (46) Promenade 3/4 |
| (14) Two Ladies Chain | (31) Dive Thru | (47) Swat the Flea |
| (15) Do Paso | (32) Cross Trail Thru | (48) Left Square Thru |
| (16) Right and Left Thru | (33) Wheel Around | (49) Slip the Clutch |
| (17) Four Ladies Chain | | (50) Ladies In, Men Sashay |
| | | (51) Half Sashay (standard) |
| | | (52) Wrong Way Thar |

The Extended Basics and Mainstream Basics are grouped into this one alphabetical listing. They will appear as two distinct plateaus in the second handbook coming out in September.

- | | | |
|-------------------------|------------------------------|-----------------------|
| Alamo Style Swing Thru | Fan the Top | Single File Circulate |
| Box Circulate | Flutter Wheel | Slide Thru |
| Cast In/Right/Left | Fold | Spin Chain Thru |
| Cast Off, 3/4, 1/2, 1/4 | Half Tag the Line | Spin the Top |
| Centers In/Centers Out | Hinge | Split Circulate |
| Circulate | (Couples/Single/
Partner) | Sweep a Quarter |
| Cloverleaf | Left Swing Thru | Swing Thru |
| Couples Circulate | Ocean Wave | Tag the Line |
| Couples Trade | Partner Tag | Trade |
| Cross Fold | Pass to the Center | Trade By |
| Cross Run | Peel Off | Turn Thru |
| Curlique | Reverse Flutter Wheel | Veer Left/Right |
| Dixie Style | Run | Walk and Dodge |
| Double Pass Thru | Scoot Back | Wheel and Deal |
| Eight Chain Thru | | Zoom |

The Mainstream Experimentals – This CALLERLAB list represents movements that have appeared as Quarterly Movements and have been voted into this category.

- | | | |
|----------------|-------------------------|-------------|
| Ferris Wheel | Touch | Track II |
| Recycle | Half Tag Trade and Roll | Roll |
| Pass the Ocean | Coordinate | Chase Right |

With the NEW CALLERLAB List
of Approved Basics

The BIG Question is How Long Will it Take to Teach?

AS MOST EVERYONE KNOWS, there was a time just prior to the advent of contemporary square dancing when even a newcomer knew virtually as much about square dancing as a person who might be considered *advanced*. The only difference was that the advanced dancer was one who already knew how to do an allemande left, a grand right and left and perhaps a half dozen other movements which the newcomer, dancing in the number four spot in the square, could pick up simply by observation and by a little assistance from the others in the square.

With the addition of new movements and a new type of square dancing where patterns were no longer memorized by the dancer, classes became the order of the day and learning the existing basics started a new phase of the activity known as beginners' classes.

Early classes going back to the late 1940s consisted of six or seven 2½ hour periods. During this time the newcomer not only learned the dozen or so terms then in use, but he also spent a great deal of his time in learning patterns. There were certain techniques involved in doing a Grapevine Twist, Rip Tide, Arizona Double Star, etc. The basics then existent included the do si do and others that required considerable practice time in order to do them well.

It's an old story to those who are veterans in the activity. With the addition of *new inventions* such as allemande thar and all around your left hand lady and seesaw your taw, class time was devoted more and more to learning the basics and less and less to memorizing pattern routines. Because it takes just so much time to teach *and* learn each basic, it became necessary to stretch the number of teaching nights to 10, then to 12, and to 15.



The Basics take 64 pages to describe, 41 weeks to learn.

By the early 1960s the number of basics had increased to the point where, to teach them all well and to allow time for review so that each basic could be *learned*, the duration of classes had stretched in many places to 30 lessons. This wasn't bad. It meant that a new dancer entering class in the early Fall, when the hot summer weather had disappeared, could finish his 30 weeks in mid-spring before the hot weather set in once again. This allowed for time off during Christmas and Easter and for other holidays when square dance facilities might not be available.

With 75 basics the material *could be* handled successfully in the 30 weeks allowed. With 75 basics there might still be time left for review and catch-up when certain basics needed additional teaching and review.

Still there was the problem of new movements coming into the activity which were usually taught in advanced dancer workshops and then used freely in clubs, and which the new dancer, recently graduated from class, had not been taught. It was at this point, the transition between class and club with new and complex movements still to learn, that the newcomer was often embarrassed out of square dancing.

On the one hand dancers who had recruited the class members were saying to the caller "graduate them and bring them into our club." On the other hand they were insisting that the caller call to a level already achieved by the veteran dancers.

When seeking remedies for the growing problem, some callers were able to hold the dancers in a workshop until they had been taught all the additional movements then currently being danced within the club structure. Other callers, with the cooperation of their club

Let's Talk Hypotheticals

Suppose you were to start a total mainstream course for beginners which would run for the 41 weekly lessons suggested as a necessary minimum. And say that your hall was available to you on *Tuesdays*. If you were to start out in early September and allow a couple of weeks off for holidays at Christmas and Easter, here's how your schedule might work out:

September 6, 13, 20, 27
October 4, 11, 18, 25
November 1, 8, 15, 22, 29
December 6, 13, 20
January 3, 10, 17, 24, 31

February 7, 14, 21, 28
March 7, 14, 28
April 4, 11, 18, 25
May 2, 9, 16, 23, 30
June 6, 13, 20, 27

If this seems like a long period of learning — it is. But then 95 Basics are a lot to master.

members, were able to come to an agreement whereby once the new dancers were admitted to the club, the club dancing program would be geared to those basics the new dancers had learned. During a period of from two to three months the caller would introduce the additional movements to the newcomers and gradually bring their level up to the plateau of the club. With new classes in effect each year, this meant that this transition period would occur on an annual basis and, when handled diplomatically by the caller, the program could work out quite effectively.

More Movements to Learn

Now we are faced with an additional challenge. Where it was previously sometimes a squeeze to get all 75 basics learned during the 30 weeks program, we now have a CALLERLAB approved list of almost 100 basics. In addition, those who have reached the point of mainstream dancing are apt to be taught up to two new CALLERLAB quarterly movements each three months. Add the maximum of eight of these quarterly movements to the 95 on the mainstream list and you have a total of 103 basics required of a person hoping to dance at this level.

Thinking for the moment of the basic, extended basic and mainstream movements and realizing that each basic takes so much time to be taught, practiced and learned to the point of automatic reaction, you can understand why CALLERLAB has suggested a minimum of 41 weeks as the duration for a new dancer class.

Perhaps this is a time to think in terms of a new concept in teaching. Indeed, the concept of a class duration that lasts virtually an entire

year needs to be studied.

The late Ed Gilmore was one of a number of callers who advocated a no-class program. Newcomers, he contended, should be brought into a learning-club. During the early sessions the emphasis would be put on learning the foundation basics, but once learned the class itself would operate as a club with a portion of each meeting being spent on learning new movements and the balance geared to dancing for enjoyment and practicing those movements already taught.

In this program there would be no graduation, no rush to recruit the members from a class into an existing club as these people would already be part of a club. When they reached the point where they were ready to dance with other, more experienced clubs, the caller would tell them. In the meantime, more experienced dancers who were willing to come and dance at the level of the learners' club would be welcome.

It's easy to see that problems could exist under this type of a class structure. Many times the learners' club or class could be much too small to continue successfully as a club, but possibly there are points from this type of program that could be adopted.

Next month we'll dig a little deeper into a "new look" at class time. If we are to talk about the full scope of Mainstream Basics, we should dispel the thought that it can be done adequately in 14, 18, or even 24 weeks. If the object is to do more than just entice newcomers into our classes and expose them to a taste of square dancing, then we must be realistic and do our best to keep them in the activity.

Advanced Challenge

Part Two

The Dancer's Responsibility

By Lee Kopman, Wantagh, Long Island, New York

FOR MORE THAN a hundred years square dancing was a folksy kind of entertainment which made few intellectual demands on the caller or dancer. No more than a score of figures were involved and the dancer considered himself thoroughly experienced after one encounter with the confusing "grand right and left." Problems arose toward mid-century when modern (western) square dancing began to emerge. Along with technological improvements in public address systems and record production came a flood of new dance figures intended to give square dancers added enjoyment more in line with the quickened pace of contemporary living.

Unfortunately, the explosion of new dance ideas resulted in a chaotic lack of uniformity. Not only were callers using different sets of calls but clubs were operating on various levels of difficulty. The disparity was so great that at one point the suggestion was made that a color code be used to identify the level at which a particular club was functioning: Red for Basic 50, Orange for the Extended 75, etc. (American Squaredance, October 1974). Subsequently, great strides were made toward standardization, largely through the efforts of The American Square Dance Society and CALLERLAB.

A Personal Decision

Today's square dancer is in a position to determine for himself the dance level in which he feels most comfortable. To assist him in his decision, clubs label themselves *fun* level, *intermediate*, or *advanced*. In New Jersey, the clubs use a symbol to indicate the degree of proficiency required. The designation L+32, for example, means that the dancer must be familiar with the mainstream basics plus thirty-two additional calls.

Most square dancers are happy with club

level (mainstream) dancing and most clubs cater to this desire. Only those calls approved by CALLERLAB are employed with perhaps a few others for added interest. Dancers who wish to progress beyond club level have the option of joining an advanced or challenge level group, if there is one in their vicinity. In this case, the dancer must be prepared to become familiar with two or three hundred calls and be willing to accept new patterns at every session.

Ability a Factor

In making this decision, the dancer should be aware that not everyone interested in challenge dancing has the ability to engage in it successfully. At least two or three years of club level dancing are a minimum requirement. Beyond this experience, the challenge dancer must have a feeling for the concepts involved and the ability to visualize almost instinctively what the caller is trying to do. He must see the relationships between calls, how one configuration evolves from another, and be ready to react to an unorthodox call from an unorthodox position.

Once he has decided that challenge dancing is for him, the dancer must make certain commitments. Most mainstream dancers can maintain themselves in a square by attending club dances once a week. Those who take up advanced dancing will find that once a week is not enough. At least one workshop session a week, aside from the regularly scheduled dance, is essential for success in this phase of the activity. More than one workshop may be needed by the weaker or less experienced dancer. In addition, someone must assume the responsibility for taping the session. Someone must organize the workshop. And in each workshop someone must be sufficiently competent to take the leadership role, to provide

guidance, and to maintain dance discipline.

If an advanced level club is unavailable in his locale, the dancer so motivated may subscribe to one of the challenge tape services provided by professional callers. A number of such services are on the market. Those who have been in square dancing for a long time will remember the excellent series of workshop recordings produced on the Grenn label. These records contained sufficient "hash" material to enable the dancer to master the new figures which were popular at the time. In recent months, a rash of new workshop records have been introduced which may help to fill a need for contemporary advanced material.

ABOUT THIS SERIES

The understanding of what challenge is has been debated for many years. In this second of three parts Lee Kopman, a recognized leader in this specialized field, describes the dancer requirements. If, after reading this, you have any comments or feelings on the subject — pro or con — let us hear from you. We may receive enough to put together a Vox Saltatoris in a coming issue.

Among the callers engaged in this project are Dave Taylor on *Bee Sharp* label (Relay the Deucey, Tagger's Delight, Coordinate, Track II, III, IV), Jerry Haag on *Chaparral*, Bob Fisk and Lee Schmidt on *Swinging Stars*, Jack Lasry on *Square Tunes* and Wade Driver on *Rhythm Records*. The author's series of three LPs on Blue Star entitled *Introduction to Challenge Dancing* has received an excellent response.

In order to keep up to date on happenings in the square dance world, the square dance enthusiast, particularly the challenge dancer, should receive one of the two, or both, national publications in the field. These periodicals will keep him informed on the latest developments in every facet of his hobby: reviews of new records, announcements of festivals and conventions, articles on round dancing and related topics. Of special interest will be the description of new calls along with examples of their use in typical modules.

The challenge dancer can, if he so wishes, subscribe to one of the note services intended for the professional caller. These tip sheets provide the caller with material he uses in

preparing his own programs and keep him abreast of the new and experimental movements. They may be of lesser interest to the dancer. A more valuable product, addressed primarily to the dancer, is the series *News 'n Notes for Dancers*, published by Al Brundage, Deuce Williams, and Earl Johnston.

The challenge dancer will certainly want to keep close at hand one of the lexicons which describe and define the numerous square dance figures which have been invented since modern square dancing began. Bill Burleson's *Encyclopedia of Square Dancing* with its supplements is probably the best known and most complete. The author of this article has his own *Glossary of Square Dance Calls* and Jay King has prepared a *Square Dancer's Dictionary*. Bill Davis publishes another one, *The Top Ten*.

Interest on the Increase

There is no doubt that challenge square dancing has attracted a large following. At each National Convention the advanced level halls are filled with enthusiastic participants. Hundreds of spectators observe the complex configurations in admiration and become potential converts. Many festivals are devoted entirely to challenge dancing. Japan has its own challenge clubs, conventions, and callers. All indications are that the movement is growing rapidly. Attendance at workshop festivals is tremendous. The most exciting rooms at any square dance roundup are the challenge rooms.

One of the unfortunate by-products of this development is a trend toward "snobism." The dedicated challenge dancer sometimes acts condescendingly toward the typical club dancer. The latter begins to resent the attitude and the result is an unhealthy one in what should be a joyous recreation.

The attitude of the challenge dancer should be one of commitment, not only to his particular interest, but to square dancing in general. For his own part, he need not feel that he must execute every call with unfailing accuracy. If the floor does not break down occasionally, then the dance is no longer a challenge. I consider the dance a successful one if the participants manage eighty percent of the movements with ease and confidence. For the good of square dancing as our national folk dance, it would not be amiss for the advanced dancer to be a member of a mainstream club in his own area and actively support it.

Watch dogs for the activity

LISTENING POSTS

. . . . provide "instant information" on potential threats to the square dance image

AT FIRST it was just a rumor. "Some large beer company is readying a TV commercial involving square dancing." The informant had heard from a friend who knew a fiddle player who had been asked if he was available for the filming.

It was not a new story. In recent years there have been no fewer than six such starts — most, if not all, had been squelched before the dancers and caller had even been contacted. The concern was not so much that there was to be another beer commercial, but that the impression that square dancing and beer go together would be inaccurate and could jeopardize the wholesome image of the activity and set it back into the "barn" era which thousands of square dancers have worked so long to eliminate.

Immediately the word went out to other members of the Listening Post network that a TV commercial was in the planning stages and that more information would be sent as soon as it was uncovered. Phone calls to St. Louis and to different advertising agencies across the country failed to turn up any information relative to the rumor. With no further word it was assumed that the rumor was unfounded.

Then, in a series of coincidences caller Ken Kernen doing a TV commercial for the soft drink, Sprite, learned from one of the costume designers that they had recently worked on a square dance commercial for a new Busch Lite Beer. Within hours we were on the phones again and found that this particular product was part of a new subsidiary of the Anheuser-Busch organization and with some more phone calls to St. Louis soon discovered that the commercial had already been filmed and would soon be showing on the TV screens across the nation.

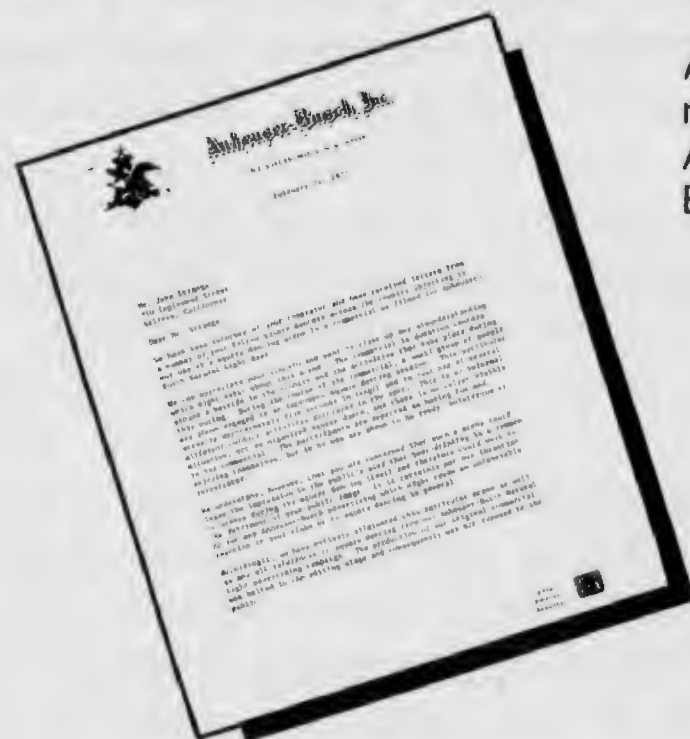
Mechanics of the Listening Posts

The routine of the Listening Posts is to immediately spread the word to the presidents

of all square dancer, caller and round dance leader associations, the editors of all square dance publications and a sizeable number of other leaders in the square dance field asking them to send out letters, preferably on official letterheads, respectfully requesting that any commercial "spots" involving square dancing with an alcoholic product not be released — and pointing out the reasons why.

Within a week we began getting copies of letters that had been sent to Mr. August Busch, President of Anheuser-Busch. Gradually the number of letters, many of them representing associations with more than 50 representative clubs and hundreds, perhaps thousands, of dancers, began pouring in.

By the end of February we had copies of more than 200 of these letters and realized that there were still many more to come.



Acknowledgment from the Anheuser-Busch people.

Finally, on March 7th we received a copy of a letter from Michael J. Roarty, Managing Director, Beer Brands of the Anheuser-Busch, Inc., St. Louis. His letter states in part:

"... We understand... that you are concerned that such a scene (square dancing as a part of the picnic depicted in the beer commercial) could leave the impression in the public's mind

that beer drinking is a common occurrence during the square dancing itself and therefore could work to the detriment of your public image. It is certainly not our intention to run any Anheuser-Busch advertising which might cause an unfavorable reaction to your clubs or to square dancing in general.

"Accordingly, we have entirely eliminated this particular scene, as well as any and all references to square dancing, from our Anheuser-Busch Natural Lite advertising campaign. The production of our original commercial was halted in the editing stage and consequently was not exposed to the public.

"We trust that the action we have taken in this matter meets with your satisfaction and avoids any potential problems in our advertising.

"Finally we recognize the considerable time and effort you have spent in bringing your concerns to our attention and appreciate the respect you have shown to Anheuser-Busch in this matter."

☆☆☆

As a postscript to this successful use of the Listening Posts we once again express our admiration for square dancers, callers and associations who would pick up the challenge presented by the Listening Posts and react so quickly and so successfully to the requests for help.

Taking advantage of this latest experience, this is an excellent opportunity to point out what does and possibly what does not comprise an effective objection letter.

The majority of letters received by us were positive, constructive and well thought out. A few, however, missed the boat. For instance, in this letter the tone might tend to irritate, rather than to gain a "listening ear."

"Obviously, the people who devised or approved that advertisement are not acquainted with square dancing as a hobby and form of recreation. . . . Hopefully, you will receive a lot of complaints on this advertisement. . . . We have fought this for years to convince people that we do not drink and square dance. You, in one STUPID ADVERTISEMENT will do square dancers more harm in one minute than it will take 10 years to live down."

The great majority of the letters, however, were models of excellent restraint, providing

patterns that could well be emulated in the future. Here is a composite sample:

"Please rest assured that it is not Anheuser-Busch that we are objecting to, for there are many square dancers across the nation who thoroughly enjoy Busch products. But it is rather the association of any alcoholic beverage with square dancing that concerns us. . . . It has taken many years to move square dancing away from the 'barn and jug' atmosphere and into the community centers, schools and churches across the country. This image could be destroyed with just one national airing of a commercial linking square dancing and beer. . . . It is very important for a square dancer to be mentally alert. . . . It takes a coordinated effort to make a square successful, and no square can survive without the complete cooperation of each of its members. . . . If you can see fit to cancel this type of advertising and let it be known, you will have the appreciation of the more than 6,000,000 of us involved in the activity today."



Responses from all over.

There are one or two instances of multiple-copied letters, that is the same letter Xeroxed and signed and mailed in by different individuals. Doubtless this adds to the impact, but whenever possible letters, to be most effective, should be individually composed and signed. Quite frequently a short, polite letter to the point will be read where a longer one may not.

To contact a Listening Post you may write or call on any of these: Charlie Baldwin (New England Caller) Box NC, Norwell, Massachusetts 02061, (617) 659-7722; Stan Burdick (American Squaredance) Box 788, Sandusky, Ohio 44870, (419) 433-2188; Bob Osgood (Square Dancing) 462 N. Robertson Blvd., Los Angeles, California 90048 (213) 652-7434.



Double Progression Contras Provide Less Standing for the Inactives, More Action for Everyone

THE WORD, PROGRESSION, in contras, as those of you who have been involved in this phase of the square dance activity already know, simply means that there is a constant evolution going on within the contra line, moving those who are "actives" down (away from the caller) while the inactives are moving up (toward the caller).

In the long *major* line the action takes place in smaller, *minor* units. As you have discovered, in the duples two couples work together and in the triples three couples are involved in each pattern. While there are different lengths of routines, an average pattern takes 64 steps. That means that during the first time through a contra everyone, starting at the head, is involved. Then, as the actives progress "down" one couple at the end of a 64 beat pattern, one "inactive" couple finds itself without another couple to work with at the top of the line.

In a duple minor where the contra line started with an even number of dancers so that *everyone* was involved the first time through the pattern, there would also be a formerly active couple having no one to dance with at the foot. The *dead-head* and *dead-foot* simply wait out 64 counts and then, in most duples, the couple at the top (formerly an inactive) becomes active while the couple at the bottom becomes inactive. In a cross-over contra the caller will call "cross over at the head and foot." If you're still with us — good.

A Speed Up Process

There is a form of duple contra that makes it possible for the people waiting out to get back into the action quicker. This occurs in contras where there is a *double progression*. That is, within a 64 beat pattern the actives start working with the couple just below them, progress past that couple and work with the next couple — all within the framework of one 64 beat pattern. This means that a person reaching the head of the hall as an inactive becomes active each time through the routine, rather than every other time.

The best way to illustrate this is with a double progression contra and we'll indicate where the first progression takes place and then where the second one comes in and you'll note that the waiting couples spend only half as much time being idle.

JUDGE'S JIG

By Chief Justice Charles Merrill of Supreme Court of State of Nevada

Formation: Duple Minor — 1, 3, 5, etc. crossed over (double progression)

— — — —, **Active couples go down the center**

— — — —, **Turn alone — come back**

— — **Cast off, — — make a left hand star**

— — — —, — — **Make a right hand star**

— — — —, **New one below you balance (go)**

(First progression)

(Forward and back) again, (balance forward) — swing

— — — —, **With the couple across do a half promenade**

— — — —, — — **Right and left thru**

(Cross over at the heads)

(Second progression has taken place)

Like other double progression contras, Judge's Jig moves rapidly and dancers have very little time to be inactive.

Some Hints to Contra Dancers

Being "inactive" in contras certainly doesn't imply that the dancer is without things to do. Frequently the "inactive" dancer is just as busy as the actives, only the calls are directed to the active dancers and the inactives must be twice as alert to adjust. The inactive dancer has the responsibility of anticipating a move coming from the actives.

For instance, if the active couples promenade down the center, turn and come back and if the next call is to "cast off," the inactives should be aware of those with whom they will cast off and turn slightly in readiness for the cast off action, so that the actives can blend directly from one movement to the next.

It's also well to point out that being a "dead

head" and waiting either 32 or 64 beats to become "active" is little enough time for the person who is soon to become active to check what is going on so that in just a few moments he will be ready to follow the commands. Changing from an inactive to an active frequently calls for changing from one line to the other and many times it requires an orientation that can cause those who are unprepared to "blow it" and cause the line to break down.

Remember, in a contra line you're frequently dealing with far more dancers than in a square. Sometimes long lines can involve 50 couples or more and a breakdown at the head has the domino-like reaction of putting the entire set into mild chaos.

If you are coming in to join a contra line after the contra has already started, remember to form-on at the foot — never at the head.

If you suddenly discover that your line is falling apart and where there should be an alternating of men and women within your line but instead two or three men are together, or for some reason you appear to be out of place and without too much hope of getting squared away, simply take your partner and move outside and down your contra line to join in at the foot. This doesn't *always* work out, but it can allow those in the center of the line to keep the action going.

A Bit About Records

If you have been unsuccessful up to now in finding a source for good contra music, you might try any of these. The listings are sent to us by contra caller Glen Nickerson, Kent, Washington.

1. The Lloyd Shaw Foundation, Educational Mailings Division, 1890 Darlee Court, Lakewood, Colorado 80215.

2. Folkraft Records, 10 Fenwick St., Newark, New Jersey 07114.

3. Folk Dance House, 108 West 16th Street, New York, N.Y. 10011.

4. Country Dance and Song Society of America, 55 Christopher Street, New York, N.Y. 10014.

5. The Scottish Shopper, 14202 1st Avenue So., Seattle, Washington 98168.

The Lloyd Shaw Foundation has released a Contra Kit consisting of a collection of 25 records and a carrying case, which sells for \$45.00. Individual records sell for \$2.00 each and the Heritage Dance Collection, consisting of three records and historical notes, is \$7.50. You can write directly to the Foundation for these.

RECORD RUNDOWN

Glen Nickerson passes along a few recommendations for records which he finds useful.

English Folk Dances — Jimmy Shand
One-Up OU 2015

Seven Favorite Scottish Dances — George Stirrat
Thistle BSLP 98

*A good Black Dance, Kiss Me Quick
Me Mither's Comin' and others.*

Flk Progression — FLK 1287A

Mason's Apron/Angus Reel — FLK 1512A

Winster Galop/Arkansas Traveler — FLK 337R-1141A

Major Mackey's Jig/My Love Is But A Lassie Yet — FLK F1456x45

Falling Off A Log/Father O'Flynn — FLK F1455x45

Behind The Old Brier Patch/Aunt May's Canadian Jig — FLK F-1438

Haste To The Wedding — MacGregor 7345

Ping-Pong Hoedown — Kalox K-1105

A good training record but not recommended for use with experienced contra dancers

Grande Colonel Spin — Kalox K-1112

Happy Wanderer — Top 25164

Southerners Plus Two Play For Ralph Page American Country Dances Of The Revolutionary Era — CDIC-1

Square Dance Tunes For A Yankee Caller — F&W F75-FW-6

Available through Ralph Page, 117 Washington St., Keene, N.H. 03431

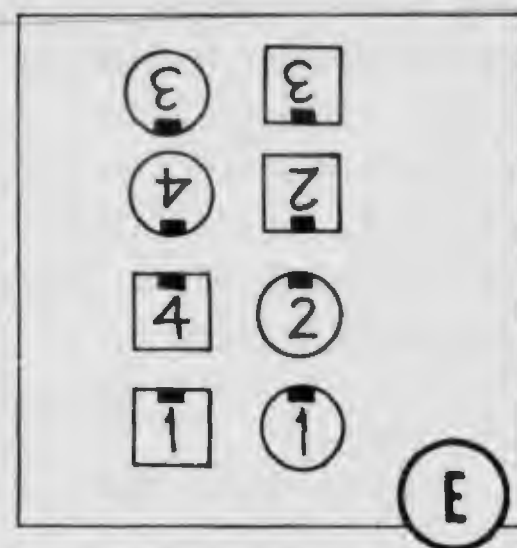
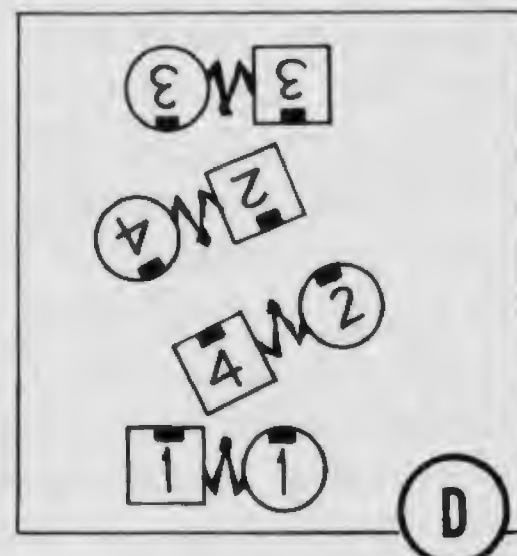
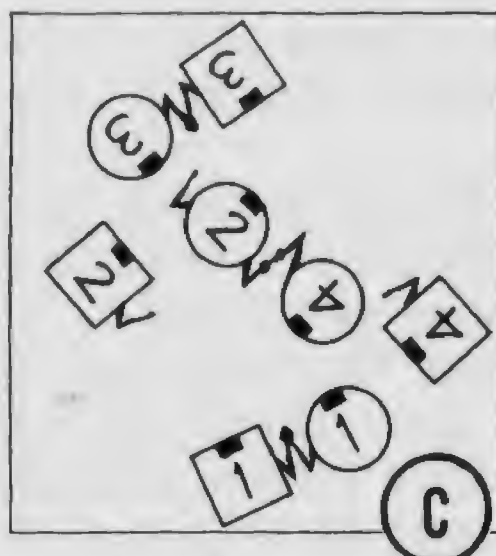
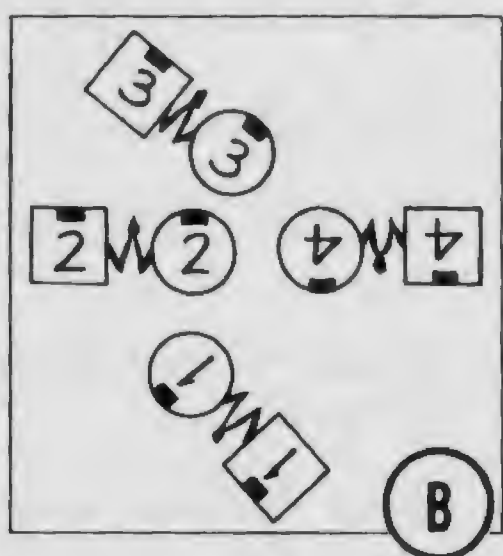
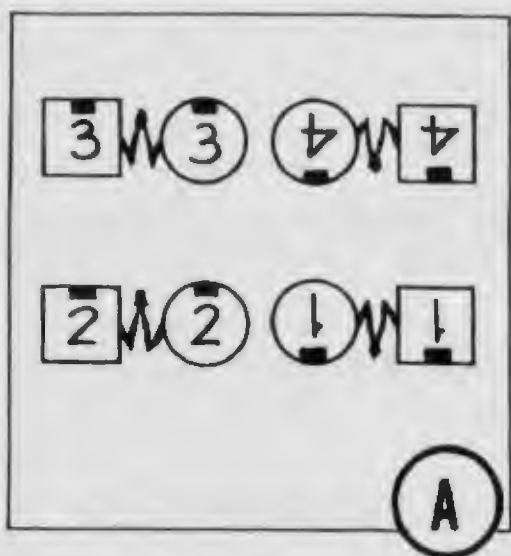
Is there too much emphasis today on Scottish music for contras? Some say yes. We'll discuss it further in a coming issue.

TAKE A GOOD LOOK

a feature for dancers



Start one figure, interrupt it to add another and then go ahead and finish the first — that's Ferris Trade and Wheel.



BARBARA: So many of our movements today are combinations of movements we already know. For that reason many of them are called directionally and we as dancers sometimes do not even become aware of their name. That's the case with the combination movement we've been workshopping recently and which Joe and I would like to share with you this month.

JOE: Ferris Trade and Wheel is more than just a combination of ferris wheel and two people trade. It also includes the basic flavor of flutter wheel.

BARBARA: It really works quite smoothly and we discover that if we don't rush the pattern it seems to flow quite well.

JOE: Start with two parallel two-faced lines (A). The two couples facing out will do exactly as they would in a regular ferris wheel. With the person nearest the center taking short steps and more or less holding the pivot, the person on the outside moves around and the couple wheels 180° to face in.

BARBARA: Those couples facing in step forward to a two-faced line in the center as they would to start a ferris wheel (B). The two in the center of the line — in this case the ladies — take right arms and trade (C). At the same time the men who were with them maneuver

slightly, extend their right arms to anticipate being picked up.

JOE: Having turned 180°, each lady picks up her opposite (D) and the two couples move another 90° and turn to face each other, ending in starting double pass thru position (E), ready for the next call.

BARBARA: If we were to make one plea to callers and especially to those who write new material, it would simply be this: Save your new terminology for movements that cannot be called adequately with existing language.

JOE: Barbara and I both agree that if every combination of movements were handled in this manner, we dancers would not only get all the pleasures of the basics but also we wouldn't be continually bothered with so much terminology to commit to memory.

The Dancers

Walkthru

THE CLUB INSTALLATION

AL AND GLORIA DAVIS, caller and taw from Harrison, Arkansas, have adapted a graduation ceremony which appeared in these pages in 1974 to serve as a vehicle to install club officers for their various square dance groups. Handling an installation in a serious vein has proved to be most meaningful to those individuals involved.

Along with the script which follows, the person serving as master of ceremonies needs only a candle to complete the program. The format, of course, could be altered to fit whatever offices were to be filled.

...

To those of you who accepted the offices of the _____ Club, we ask that you step forward and form a square. Now, will the rest of the members present form a circle surrounding your new officers. (pause) This is the most important square you will ever be in — the leadership square of the _____ Club.

(light first candle)

The first candle of the square is that of Treasurer. In holding this office you will handle the monies to keep the club operating smoothly by keeping all the bills paid and the dues collected. You will need a lot of patience to maintain your dignity during this year. _____, do you accept this responsibility?

(hand them candle; light second candle)

The second candle of the square is that of Secretary. You will handle all correspondence, mail out notices and handle all publicity for the club. This is a major part of keeping your club known around the state. The harder you work, the better the club. _____, do you accept this responsibility?

(hand them candle; light third candle)

The third candle of the square is that of Vice President. Hopefully you will have an easy year backing up the President. You will be available to assist whenever needed and handle the parties. You'll greet the quests and make them feel a part of your club even for just one evening. _____, do you accept your responsibility?

(hand them candle; light fourth candle)

The fourth candle of the square is that of President and it must be lit to complete the square. Your job is far from an easy one. The responsibility of keeping harmony and enthusiasm in the club lies with you. Not enough can be said about how important this is. You will be expected to attend all dances, if possible, and to introduce guests and callers that are present. You'll find the more outgoing you are as President, the more outgoing the club will be. _____, do you accept this responsibility?

(hand them candle)

Now that you have accepted these offices, your real journey for the next year has just started. As a square of officers you can accomplish miracles but if any part of the square lets its candle go out, the club will suffer. This year should be a year of FUN which has "U" in the center.

Now to the club; it's your responsibility to be available to do whatever the officers of the lead square ask of you. Four couples do not make a club a success — it takes every single member. Do each and every one of you accept your responsibility for this next year?

Congratulations to all of you!



The WALKTHRU

1949-1977

The Guys and Gals of New Albany celebrate 28 years of happy dancing.



WHEN A SQUARE DANCE CLUB reaches its twenty-eighth year of existence, it might be worthwhile to pursue reasons why and how it has reached this happy point in history. Such is the case of the Guys & Gals of New Albany, Indiana, and here is some continuity recall by their caller, Ray Bohn.

"The club began before it had a name, for in the early days of this activity a caller had his own group of dancers and they were usually just tagged 'his dancers'. When he called at a county recreation dance or at a one-nighter, 'his group' usually came along."

The name, Guys & Gals, was the result of four couples who danced in contests with the caller, and as contests fortunately faded away and clubs came into their own, the name was simply assumed by the growing entity.

"This caller has a strong feeling of loyalty about this club and except for two occasions over its entire life span, he has been on deck for its 1st, 3rd and 5th Saturday night dances.

These two misses involved recording sessions which could not be rescheduled. He has found that his feeling of loyalty has begotten loyalty from the dancers. This is shown by one couple making the coffee for the club for the entire 28 years. Charter members, Dell and W. H. Snook, have been treasurers for the past ten years. Another couple, Ed and Lorine Flamm, have cued the rounds for years and years. And several charter members still dance with the Guys & Gals."

The club began with a group of dancers who knew how to dance and were up on material. Uniquely the club has never held a beginners' class to swell its ranks. Dancers come from surrounding clubs, looking for another evening of dancing.

"Simplicity is the key word of this group. There is little club management required of the dancers; there are few special activities. The Guys & Gals realize this formula would not work for everyone but for us it has. We get together just to dance!"

HOW DO YOU BRING IN NEW CLUB MEMBERS?

THIS MONTH WE TRAVEL to Edmonton, Alberta, Canada to find how they attract new members into their clubs.

In this area almost all of the square dance clubs are open clubs and almost every caller has a New Dancers Club and an Intermediate Club, so a natural progression seems to prevail. Currently a committee is reviewing the length of time spent in learning, with the thought of increasing the number of lessons from 28 to 41.

Newcomers are generally attracted to the activity through friends, although promotion dances are occasionally held at shopping malls. During classes, some callers take their group to

dance with another freshman group, thus creating friendships and broadening the knowledge about where dances are held and by whom. An Annual Frosh Dance is held each June where experienced dancers welcome the New Dancers. "The Promenader," the area's monthly publication, lists the times, places and levels of all clubs so many dancers find new homes this way. Most New Dancers, from a feeling of familiarity or convenience, gravitate toward the Intermediate Club having the same caller who taught them. But couples are welcome to join any club they wish, simply by paying the dues.

As an example of clubs in the area, the

oldest one in Edmonton is the Parkallen Buttons and Beaus. Dancing the 2nd and 4th Saturday of each month, with squares and club-level rounds, the group has a membership of 20 squares with 49 New Dancers this past year. As with many Edmonton Clubs, the Buttons and Beaus hold a yearly family camp-out each June at Lake Wabamun which includes a dance Saturday night.

Florence and Jack Clegg, long-time dancers from Edmonton, say, "We remember we had to learn and if New Dancers are to enjoy what we enjoy, they need help, as we did. Most experienced dancers try to be patient and helpful and a bit of encouragement to the new people is sometimes all that is needed."

HOW TO DO: A SUMMER CHICKEN

By Phyllis Howell

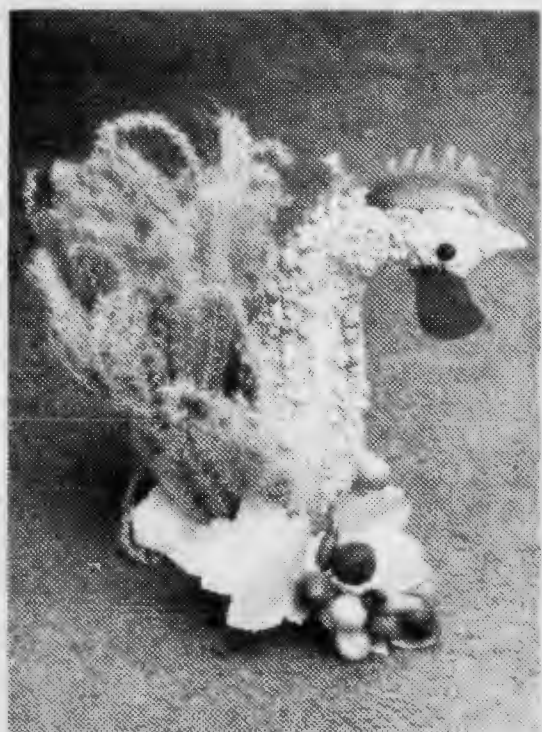
WHAT FUN TO PLAN a centerpiece for your refreshment table by going to your market or your garden for your main supplies! What you want to buy or find is some crooked summer squash, or squashes should you want to make several decorations.

Materials Needed

Summer squash
Red and black felt
Pampus grass or similar fluffy grasses or weeds
Artificial or fresh fruit or leaves
Styrofoam
Glue or clay

Procedure

Knowing that the end product will be a chicken, search for a squash with an appropriate long, crooked neck. Now anchor the other end of the squash to a flat piece of



Ingenuity, a summer squash, some odds and ends and voila!
A Shiken!

The WALKTHRU

styrofoam. This is done with glue or clay and you will find that clay will be easier to use if the squash is very fresh.

Cut two identical combs (for the chicken's head) from red felt. Proportion the size of the combs to your squash. Glue the two pieces together across the top edges, leaving the bottom open. When dry, glue the finished comb to the top of the squash.

Cut two identical wattles from red felt and glue them together across the bottom edges, leaving the top open. When dry, glue the wattle under the head of the chicken.

Cut two round eyes from black felt and glue on either side of the chicken's head.

Arrange grasses for the tail and stick into the styrofoam.

For decoration and to hide the styrofoam, arrange fresh or artificial fruit and/or leaves around the base.

A family of chickens could be fun and if you have gourds in the same shape available, they will work equally well.

BADGE OF THE MONTH



The Lakeside Promenaders dance at Belgrade Lakes, a summer tourist attraction in the Southern part of Maine. Selecting a large, hollow "B" for the badge design, over the years the group has gradually become known as "the big B." A rich, royal blue color provides background to the white lettering.

The Lakeside Promenaders have a keen sense of civic attachment and have found ways to contribute financially to both the area and the school in which they dance.

SQUARE DANCE DIARY by a square dancer



It's summertime with the National Convention and a time to reflect on

SQUARE DANCING IN GENERAL

"...LOOKS LIKE GEORGE FINALLY DISCOVERED SALT WATER TAFFY..."

"...JOE'S SYSTEM IS A BIT DIFFERENT BUT IT'S SURE EFFECTIVE..."



We invite you to send in your suggestion for a scene in the Square Dance Diary.

Observations

By Bob Simmons, San Diego, California

Reprinted from Local Squares Magazine, San Diego, California.

MODERN ROUND DANCING is ballroom dancing with a blueprint. Many people are reluctant or opposed to associating round dancing with ballroom dancing. Why? Are they afraid of competition from ballroom teachers? Are they reluctant to compete with the commercial dance studios for students?

The modern American round dance is a unique dance form which will stand on its own merits. It goes on its merry way, taking what it likes from the Latins, the International ballroom, the modern American ballroom, etc. It casts aside that which does not suit its style (e.g. the tight V sideways progression of the promenade in the International tango).

Round dancing should be promoted and publicized as a recreational activity, distinct from square dancing. I don't know how many non-dancers I've talked to who either don't know what round dancing is, or think it's some kind of square dancing. I think this situation could be helped if we had organizations formed of round dance clubs. To the best of my knowledge, there are no such organizations in California. If a round dance club wishes to join an organization, it almost always is a square dance association. There it is bound by "the shackles of the square dance hierarchy."

I maintain that if an intermediate-advanced round dance club belongs to a square dance organization, then a conflict of interest situation exists. For, if the square dance organization promotes and encourages the activities of such a club it, in effect, is encouraging some square dancers to divert at least some of their dancing activities to round dancing. Many devotees of intermediate-advanced round dancing either stop or severely curtail their square dancing involvement. The main purpose of a square dance organization is to promote square dancing. It is not in its own self-interest to

encourage dance activities which detract from that purpose. The so-called easy level club does not present the same problem. The majority of the dancers in these clubs are square dance oriented.

There is another problem connected with beginners' classes. Will the square dance organization publicize round dance beginners' classes to the general public? I don't think so. The square dance organization wants to attract people to square dancing. Why should it encourage non-dancers to start with round dancing? "Most round dance leaders get their members from square dancing," is a statement heard often. Sure they do. It's built into the system that exists now.

Those of us who prefer round dancing as our main recreational activity are going to have to "either fish or cut bait." We are going to have to organize and promote round dancing as a recreational activity separately from square dancing. (That doesn't mean we stop mixing squares and rounds at dances.) One reason for doing this is to make the general public more aware of round dancing. I'll bet there are a lot of people out there who are "turned off" by square dancing, but would be attracted to round dancing.

I emphasize that when I speak of organizing, I mean the formation of *round dancer organizations*. The many teacher organizations do not do an adequate job of representing the round dancers' viewpoints. Sometimes one wonders if some of their actions are in the best interest of round dancing. I won't go into the reasons for these statements; the experienced round dancer knows what I'm talking about. Active involvement of the round dancer is necessary if we expect to have a dynamic, progressive program of round dancing in the future.

Somewhere I once read, "The purpose of

government (organization) is to solve problems; the purpose of politics is the acquisition of power." We need problem solvers in the round dance leadership, not politicians.

A REMINDER TO TAPERS

The following statement was formed and approved for publication by the Round Dance Teachers Association of Southern California:

"We know that you (dancers) realize that music recorded (taped) at a round dance is to be used for your personal use only. The music

has been copyrighted and should not be used by you or any other person to conduct a round dance class, or to program round dances at a square dance.

"Some persons have abused the privilege of taping by conducting classes and allowing tapes to be used at square dances. This practice is unethical and not in accordance with copyright laws and will not be allowed. The members of RDTA are attempting to cooperate with the record producing companies in this respect and your cooperation is appreciated. (Signed) Silky Griffith, President; Merle Cramlet, Secretary."



May and Jess Sasseen – Stanton, California

IN THE LATE 1940s Jess Sasseen was getting ready to put aside his Navy career and retire to civilian life when he and May were persuaded to attend a Saturday night square dance. This was the beginning of most of their "Saturday night dates," as callers Jack Hutchason and Bob Van Antwerp made it all so easy. When they watched Jack and his wife, Doris, dance an old version of Cotton Eyed Joe, they had seen their first round dance and this, too, looked like fun. It wasn't long before they met Julie and Bert Passerello and began round dancing with them.

All of this came to an abrupt end when Jess had a back injury and the Sasseens had to look for another hobby. It was in 1951 that Jess and May attended a Navy Auxiliary Dinner Dance which featured a western theme and square dancing was part of the entertainment. Their feet started to tap out the rhythm of the music and they knew they were "hooked" again. The next week they were in a basic class and later became members of the Banjo Pickers Square Dance Club.

Returning to round dancing in 1962 with Art and Evelyn Johnson (who later sponsored

them as members of Round Dance Teachers Association of Southern California), they were delighted when they were asked to help with the round dancing at their square dance club.

They became members of RDTA in 1968 and as new teachers they traveled to clinics and classes – watching, listening and trying to do everything possible that would aid them and their dancers. They were privileged to attend classes conducted by the Tennants, Palmquists, Hamiltons, and Manning Smiths.

Jess and May live in Stanton, California and at the present time they have three round dance clubs, a basic class, and they teach and cue rounds for six square dance clubs in their area. Since Jess is kept busy teaching and cueing, May writes round dances. They try to keep within the easy level as Jess and May feel that this is where it all begins. Among their dances are Sandtrap, Tanglefoot, Small Town, Slick Chick, Old Fashioned Love, and the latest, M'Lady in Blue.

"These last fifteen years seem to hold the best memories of our lives. We shall always remember celebrating our Silver Anniversary with the Palmquists and a group of round dancers on a Caribbean cruise, having been a part of the Hamiltons' last course for round dance teachers at Asilomar where we were later on staff for one of the Winter sessions, and looking forward to seeing Manning and Nita Smith in Stillwater, Oklahoma, as often as possible."

Jess and May hope to continue to emphasize the fun round dancing can be and their great desire is to put back into round dancing a portion of what they have received from it.

The CALLERS



Versatility In Calling

By Hillie Bailey, East Holden, Maine

TO SQUARE DANCE does not mean you must always dance the entire evening in a square formation. There can be a great variety of formations from squares, to circles, to lines, in couples and sometimes, three-somes or lines of four. A caller can, with a little research and study, obtain calling material for all of these formations. Once a caller has mastered the art of working these dances into his program, he will find that he will be able to give any group of dancers a wonderful evening of dancing and never worry about running out of material that will keep the crowd dancing up a storm all evening.

Versatility is one of the keys that will open the door to success in calling. I have always maintained that anyone who hires out as a professional caller should have the ability to handle the entire evening of dancing himself and be able to call or teach, if necessary, either square, round, contra or folk dancing.

I am not inferring that he must know the latest experimental figures in square dancing or the latest round dance out. Nor should he be expected to have at his command an unlimited supply of contras, both old and new. Neither should he be expected to be an authority on all folk dancing, both ethnic and American. He should strive, however, to learn at least a few of all of these types of dance, then he can truly present a complete evening of square dancing.

Versatility At A Club Level Dance

Let us take a look at how some of these dances could fit into a program. At a club level mainstream dance, singing calls and hash, using CALLERLAB accepted basics plus mainstream basics should be the square dance portion. Most clubs expect at least a square dancers' round dance between tips. Any of the classic rounds should bring round dancers on the floor and the dance should be cued all the way through. For variety and a break in pace as you complete the hash section of a square dance tip, have the heads lead to the right and circle to a line. Lining your sets up and down the hall, you are now ready for the contra, Slaunch to Donegal. Dancers who might not get up to form contra lines are now on the floor and with one quick walkthru everyone is dancing, using practically the same calls to which they have been dancing all evening. I feel sure you will find the dancers will enjoy a quick change like this. After the tip is done, you may mention that the dance just completed was a contra and then continue on with your program. It's a good

bet that when you call for this group again, someone will ask for the dance. This contra was picked at random. There are many simple basic calls you may use to change your floor from squares to contra lines without announcing your intentions. The majority of the dancers will enjoy this and the few who don't have only lost about four or five minutes of their time.

In place of a round dance in your program, a solo dance such as Amos Moses, Lolly Pop, Sweet Gypsy Rose or Alley Cat could be substituted. These solo dances are popular now and border on American Folk dancing. The ones that stand the test of time will undoubtedly be accepted as such in the future. By all means be prepared to demonstrate the steps of the dance if necessary. It is very unwise to use a dance you cannot execute yourself.

ABOUT THE AUTHOR: Hillie and Elizabeth Bailey have a square dance utopia all their own. That's not to say that it is not shared with hundreds of their neighbors in East Holden, Maine, but their home, which encompasses a square dance hall, is the ideal situation for a square dance caller. Hillie has been in the calling game since 1951. Classes, clubs and kitchen junkets are all a part of his regular fare. When it comes to working with the public and particularly in one-night stands, the Baileys will have to be classified as authorities. Although we have said a good deal about the one-nighters in the textbook section in the past (Chapter 39, February, March, April and May of 1976), every conversation with a veteran in this field brings out additional techniques, suggestions and highlights.

At mainstream dances I have used the Teton Mountain Stomp, an American folk dance. It is a lively mixer that can be quickly learned with one walk thru. I find that any group will enjoy this dance occasionally. Mixers of this type build up the sociability in any group. Here again I would not announce the kind of a dance to be presented. Just have the dancers promenade in one big circle; then have them stop and have the lady fold in front of the man. You would now have them in position to walk thru the dance. Don't make the walkthru a long dragged out affair. Do just a short quick walkthru, then start the dance, and prompt it all the way through. This is only one way of using your versatility to improve your program.

Versatility In One-Night Stands

Let us assume that you have accepted the job of presenting square dancing to a group of people who have very little knowledge of the dance. They have heard that square dancing is fun and vaguely remember doing some kind of square dancing before, either in school or college. Maybe some of their friends square dance and have told them what a lot of fun it is. In either case, what they really want is an evening of fun. I sincerely believe that the program on a night like this is one of the most important programs in square dancing because at this type of a dance a caller has an opportunity to show these people that they can square dance and have a ball doing so. If you accomplish this, you will undoubtedly start some of these people looking for square dance lessons and put them on the road to joining our square dance movement.

A word of caution on a one-night stand. As I have stated, you can interest people in this wonderful recreation of ours, or by using poor judgement and

a faulty program, present square dancing to them in a way that would discourage them from ever attending another dance. Furthermore, they will not hesitate to tell their friends what a terrible time they had and that square dancing is not fun at all. It is sad to say that some one-night stands actually end up this way; and when it happens, the fault rests entirely on the shoulders of the caller and his lack of experience, judgment, and versatility.

Presenting square dancing to a group of non-square dancers is not a job an amateur caller should undertake. A dance of this type will tax the ability of the best of callers. He must be aware of each and every person on that floor, watch their faces closely, and read in them what he should use for his next tip to keep them relaxed and smiling. Again, versatility remains the key to the success of the evening.

Let us look at the one-night stand program. Your first job is to get everybody you can on the floor for the first tip, for the longer they sit, the more reluctant they are to participate. One of my favorite ways of starting an evening like this is to put on a long playing record of nice lively listening music, polkas as an example, but keep it turned down low. Use enough volume to be heard, but not enough to make conversation difficult. This will take the dead feeling out of the hall. Circulate around and say, "Hi," to as many as possible.

When the time comes to start the dance program, announce that before you start you would like to have everyone get acquainted. Have them form a circle around the hall with their partner, the lady on their right. When the circle is made, have them walk counterclockwise around the floor, right hand in right hand, left hand in left hand. They are now promenading.

After they get the feel of promenading, get them back into a single circle again to face their partner and join right hands. Explain to them that the way they are facing is the way that they will travel around the circle, first using one hand and then the other. Each person is a letter and they are going to spell out B-I-N-G-O. Their partner is B and tell them to pull by, go on to the next one with the left hand, this person is I and so forth, until they spell out Bingo. On the letter O, have them swing and then promenade around the circle with right hand in right hand and left hand in left hand. While they are promenading, have them introduce themselves so everybody can get acquainted. Now put on the record, Bingo, and they are ready to do the complete dance.

At the completion of Bingo, they have already learned the grand right and left, swing, and the promenade, and have undoubtedly relaxed a little, not even realizing that they are now dancing. Now is the time to have them form squares on the floor. After explaining square identification, have them face their partner, join right hands and if they spell B-I-N-G-O to themselves, they will meet their partner half way around the square, then promenade her back to the man's home position. Do a quick teach on do sa do, circle left and right and you have them square dancing. With these few basic calls you can give beginners a lot of fun square dancing. Here traditional dancing fits in well. Using the same calls already taught, you can talk the floor through many of the old time dances, such as Birdie in the Cage, Take a Peek, and Dive for the Oyster. After you have them moving nicely to these calls, teach

the ladies chain and the allemande. You can have them enjoying patterns that they will consider quite fancy.

While the squares are still formed on the floor, have the side ladies chain, heads face their partner and take one step back and you now have them in contra lines. By using approximately the same calls you can teach them an old time contra dance, such as the Haymaker's Jig or the Good Girl Contra. Choose simple dances that you can talk the floor through, avoid lengthy and confusing explanations, always remember they are here to have fun.

You can use several circle mixers on a one-night stand like this. As you already started the dance with one, they should be readily accepted and they should accept the change of partners, too. A few circle mixers that can be presented to a non-square dancing one-night stand group, so to speak, are Patty Cake Polka, Oh! Johnny, Texas Schottische, or Jiffy Mixer. These are only a few of the many circle mixers, both traditional and modern, from which you could choose.

Before the evening is over you will undoubtedly be asked for the Virginia Reel. This is the one dance that everyone seems to remember from somewhere. It would be very embarrassing for a caller not to have it in his repertoire. Here, again, in this one-night stand I have stressed versatility in calling. This dancers have enjoyed dancing in lines, circles and squares. This gives the beginner a broader look at this form of recreation.

Versatility In Your Square Dance Lessons

The recommended number of square dance lessons for a class seems to vary from area to area and caller to caller. It, however, has been pretty well accepted that CALLERLAB basics be taught. In looking over this list you will readily see that you have a long teaching program ahead of you with many, many weeks of continually drilling your dancers in the basic movements of the dance. Tip after tip of the so-called hash teaches the many ways that basic movements can be used. To me, this can become work and not pleasure to the student dancer.

While watching your dancers closely, you will be able to tell when they are getting tired or discouraged. This is the time to use your versatility, by changing your music and offering them a lively mixer, a smoothly moving easy contra, or a solo dance. Dancers need to relax and not have to strain their minds. A simple folk dance, such as Sally Down the Alley, would have everyone at ease and having a wonderful time. Then resume your teaching and you will find that they will be more receptive to what you are presenting.

Some instructors will say that they do not have the time to include mixers, contras or solo dances during lessons. They have too much to teach for the time allotted and I would be the first to agree. However, I still say that our student dancers should be taught what our square dancing is all about. It is a combination of square, round, contra, and folk dancing.

Take the time to draw a square on a piece of paper and write the word "dance" in the middle of this square. Now write the word "square" on the top line, "round" on the bottom line, "contra" on one side line and "folk" on the other side line. You now have the complete square dance and in this complete square is your versatility.

only three months
until September—so

Start planning NOW for next Fall

THE TIME FOR NEW beginners' classes is just around the corner and it's a good idea to start planning today for the new classes.

Club officers, callers, club members, *everyone* is somehow involved with bringing newcomers into square dancing. If you're planning to have a beginners' series starting in September, run through your check list to be sure that you (1) have your hall lined up, not just for the starting date but for your entire season. (2) If you are dancers planning for a session, be sure you have the services of your caller/teacher confirmed, and (3) don't wait to start your recruiting program until it's too late — start right now.

SQUARE DANCE PARTY for non-dancers

FREE

"Free tickets" are actual publicity gimmicks for your one-night stand.

While it still may be too early to put posters out around the neighborhood, it's good to get your posters ready, making certain that they explain the who, what, where, when and why necessary for an interested beginner to find the class. Homemade posters are not difficult and readymade posters are available.

If you're planning to send out news releases to your local papers, check their deadlines, get a story or two ready that you can mail out a couple of weeks before the class is to start. Depending upon when your class is scheduled, for its opening you may want to tie in your publicity with Square Dance Week, which this year will start Sunday, September 18th and run through the following Sunday, September 25th.

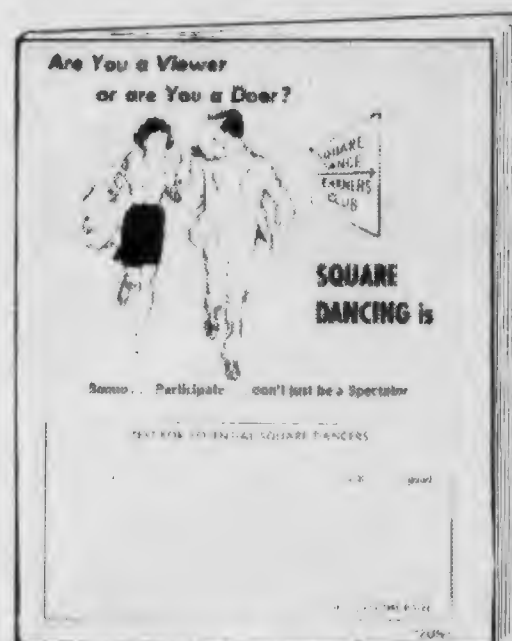
Ready-made posters make your publicity job fairly simple.



This is a good time to make preliminary plans for an exciter dance or two. Many groups let local churches, service groups, P.T.A.s, etc. know that a one-night stand makes a fun party for its members. This is also an excellent recruiting device for sponsors of a new class and there are many ways to put one of these parties together.

Your best bet in recruiting new dancers, of course, is through word-of-mouth. A happy square dancer makes an excellent recruiter. Supply the dancers with information cards containing the date, place, teacher's name, etc., which can be handed out to interested newcomers. Make sure that the dancers keep a list of names of interested people so that you can follow up with a phone call or postcard. By involving current dancers, who will in turn help recruit their non-dancing friends, you gain their interest.

Make a timetable for your publicity and start your campaign now. With all the emphasis being placed on American square dancing by the press in recent months, this coming square dance year could be a banner season for new dancers. Good luck!



These four page "Viewer Doers" tell the non-dancers what's in store for them in the world of square dancing. They are designed to be handed out wherever non-dancers congregate.

PING PONG CIRCULATE

(a workshop figure)

WHILE YOU WON'T FIND this movement and quite a number of others in the new CALLERLAB approved basic movement list and in the new SIOASDS Basic Movement Handbooks, it is a movement that has been around for some time and is representative of a type of workshop figure that we can expect to be dancing during the coming months. Similar to yo yo circulate, the tag movements and



extend, it has the function of moving dancers from one ocean wave to the next or from static positions into ocean waves. To get set up for our example of Ping Pong Circulate, we'll start from a square (1), have the heads move forward (2), do a pass the ocean (3) to end in an ocean wave in the center commonly referred to as a quarter tag setup. Now we're ready to do Ping Pong Circulate.

From this formation it is possible for each





person to move forward. Those on the outside merely step forward to take the place in the wave of those ahead of them, while those in the wave move forward to the outside, do a partner trade and face the center. Let's look at the stop-action photos.

Those on the outside are ready to move forward as those in the wave prepare to move to the outside (4). Those coming in pass right shoulders with those moving to the outside (5).

The dancers reaching the outside do a partner trade (6) while those reaching the center move into a wave ready to follow the next call, which could be swing thru, spin the top, fan the top, etc. In our example we took advantage of the wave and had the center dancers balance forward and then rock back (7) with those at the sides now facing the center.

Ping Pong Circulate seems to flow nicely and it blends well with follow up movements.



LADIES ON THE SQUARE

BITS and PIECES



THIS MONTH we have a potpourri of ideas for our ladies who sew.

From the Azalea Festival in Mobile

Adapting the Festival Circus Time theme became a challenge to Elaine Hastings, coordinator of the fashion show for the event. She designed a lavender sailcloth dress and appliqued large green, purple, yellow and orange balloons on the skirt. Covered buttons on the butterfly sleeves made clusters of smaller balloons. The colors were coordinated with small pearl buttons at the scalloped neckline and with four ribbons at the waistband and as the "strings" holding the balloons on the skirt.

Professional Looking Patch Pockets

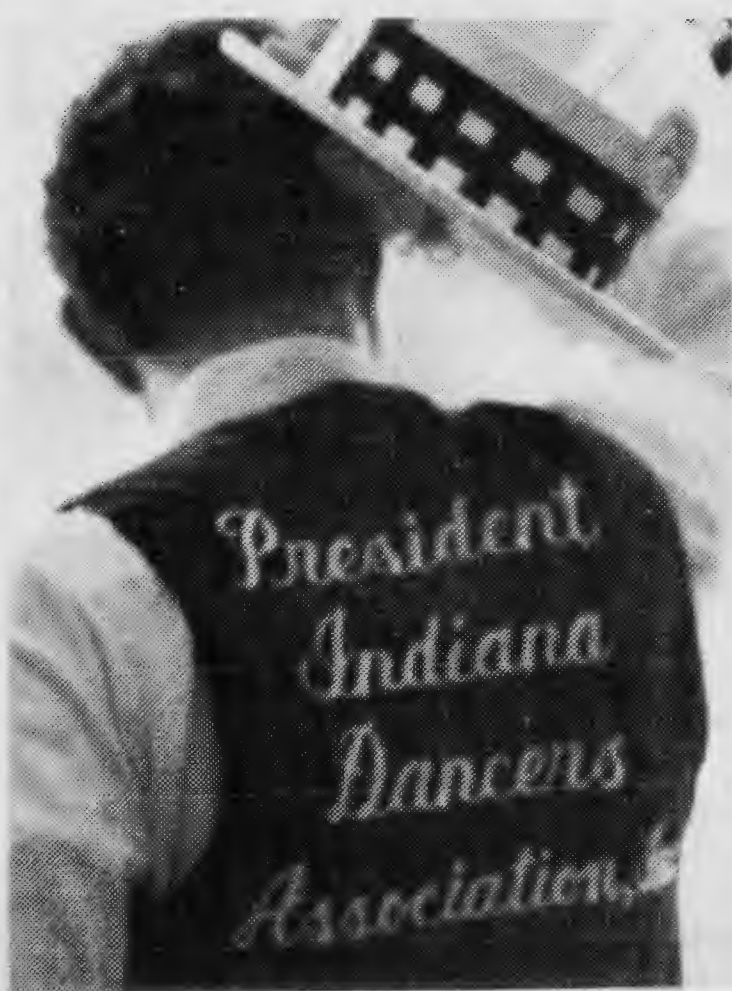
Here are some tips from *Stitch-N-Time*, published in *Wisconsin Squares and Rounds*. Use interfacing in pocket area for body. One of the new fusible interfacings cut to the finished pocket shape helps provide a line to turn seam allowances on. A template of lightweight card-

Elaine Hastings



board will help when pressing the pocket shape. It's great for square corners and keeps the seam allowance from imprinting on the right side of the pocket. Easestitch curved edges $\frac{1}{2}$ inch from cut edges. When seam allowances are turned to wrong side, pull up easestitching, notching out excess fabric.

VESTED INTEREST: The "going away" view of many a square dance gentleman proves to be most interesting these days, as shown by these colorful vests. Original handiwork on the sewing machine, with needle and thread and cross-stitching and with the fluid use of paint are all represented here. Just one more example of how our square dance men can be individual and appropriately attractive with their costumes.



ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Italy

The Ramblin' Romans Square Dance Club of Rome is brand new, but they have had visitors from Australia, U.S.A., and Pakistan. They began their square dance and calendar year with a class of three squares comprised of students originally from the United States, British Isles, Trinidad, Denmark and Italy. They are being taught the basic movements by Yona Chock, formerly of Honolulu and Washington, D.C.

Alaska

Dancing Fun Under the Midnite Sun is the theme of the 11th Alaska State Square Dance Festival to be held in Fairbanks July 1, 2, and 3, 1977. Jerry Helt will be the featured caller

and he will also teach the rounds, assisted by his wife, Kathy. For additional information contact Floyd Ohlsen, 1002 8th Avenue, Fairbanks 99701.

Indiana

A couple of news items from the Scrunch Bunch Square Dance Club of Greenwood contains information on some of the club's coming activities. From July 1st to the 4th, the 4th Annual Camper's Fiesta is planned at the K.O.A. Campground in Columbus. All sorts of fun badge opportunities will be featured and Martin Jones will call the squares. Rounds will be by Obee and Kathy Hobbs. This group is also presenting its 6th Annual Freshman Frolic at the Big Red Barn Skating Rink in Greenwood on July 30th. One of the features will be the famous "square dancing tip on roller skates." Martin Jones will emcee and Obee Hobbs will cue rounds. Guest callers and round dance teachers are invited to participate. For further information write John Cook, 3740 Deloss Street, Indianapolis 46201.

Washington

Mossyrock Damsighters are presenting a Hayloft Hoedown at Davis Barn, 22 miles east of Mossyrock on U.S. 12. Dances will be held July 22nd and 23rd with Marion Workman and club callers officiating. Don Rich will be M.C. This is an opportunity to dance at the second highest dam in the United States and earn a "Dam Dancers" badge.

Arizona

Beryl Main will be the caller at the 28th Annual White Mountain Square Dance Club

Allemande left symphony orchestra style! During two performances of the stage production "To Children With Love" in Dallas, Texas, Jack Kock's exhibition square, the Kalico Krowd, danced to the accompaniment of the Richardson Symphony Orchestra. The event, sponsored by the Dallas Junior Bar Wives, Inc., is a benefit for special service projects. 750 disadvantaged children were guests at the two performances. Photo by Pete Brier.



ROUND THE WORLD of SQUARE DANCING

information contact Glenn and Lena Platts, 5319 Valiant Drive N.W., Calgary, Alberta T3A 0Y9.

Festival at Show Low on July 15, 16 and 17. The club has five acres of land available for free camping. There will be multiple caller dances on Friday evening, Saturday and Sunday mornings. Ed and Alma Skiba will conduct a round dance workshop and evening round dance. The club's famous pit barbecue will be at noon on Saturday. Beryl will conduct a Saturday afternoon workshop and will call for the evening dance on Saturday.

Dancing will be held all summer in Scottsdale. Ken Ehrardt will call every Monday and 2nd, 3rd, 4th and 5th Fridays at Eldorado Recreation Center. The hall is air-conditioned and dancing begins at 8:00 P.M.

Cool and piney Prescott will host the 28th Annual Square and Round Dance Festival sponsored by the Mile-Hi Square Dance Club on June 10th and 11th. The event will be held at the Armory-Adult Center with Bob Wickers conducting the Saturday afternoon workshop and Saturday evening dance. Club caller Earl Neff will open the Festival Friday night. Many campgrounds are available. For information write Joyce Heaton, 1210 Metate Lane, Prescott 86301.

Alberta

July 8th to 10th are the dates for the 11th Annual Calgary Stampede Square Dance Roundup to be held at Henry Wisewood School in Calgary. Friday and Saturday night dances are scheduled with local and out-of-town callers sharing the program. A Saturday morning street dance and a Saturday morning western breakfast are included for the enjoyment of all. For

Arkansas

The State Convention in Arkansas this year, to be held on July 22nd and 23rd, will host a Seven State Regional Convention with Arkansas and the surrounding states of Missouri, Tennessee, Mississippi, Louisiana, Texas, and Oklahoma participating. Cal Golden will be among the list of callers present from seven states. Jay and Sybil Fuller will be the featured round dance leaders. The exhibition groups will be the National Cowboy Hall of Fame and the OKCloggers, both from Oklahoma. Robinson Auditorium is the headquarters for the dancing.

Colorado

The Astro 8's Square Dance Club of Buena Vista will hold the first in a series of advanced weekend dances on July 22, 23, and 24 at the Buena Vista School. Pat Barbour and Bud Bennett will call. Information may be obtained from Bud Bennett, c/o Gumm Ranch, Nathrop, Colorado 81236.

Starting Friday June 24th and continuing through Saturday, August 20th, square dances will be held each Friday and Saturday at Central City. Dances will be held at Williams Stable and free square dance exhibitions are presented before and after each performance of the Central City Opera. The square dances start at 8:30 P.M.

Utah

For the information of any square dancers planning to visit Utah, an Ansaphone service is now operable in Salt Lake City. For weekly square dances in the area, just call (801) 532-3213.

Sponsored by the Saturday Satelites of



Since it is the intent of the Georgia State Square Dancers Association to submit a bid for the 1981 National Convention to be held in Atlanta, one of the things the group has accomplished is to get resolutions passed by both the House and Senate of the General Assembly of Georgia. Shown at the presentation ceremony are (left to right) Senator Bud Stumbaugh, Jack and Fran Line, and Representative Cas Robinson.

Vernal, Utah, the Squarenaders of Green River, Wyoming, and the Moonlighters of Bountiful, Utah, the 11th Annual Dam Dance will be held July 23rd at Flaming Gorge. Making their 11th appearance to call for this dance will be Fred Brown and Clarence Eskridge.

Minnesota

Winona Park Squares' biggest dance of the year will be held July 1st and 2nd at the Winona State University Campus. Callers for the three sessions will be Jerry Murray and Dick Rueter with Dave and Bea Barchenger in charge of round dancing.

The Minnesota Round Dance Council (formed in 1975) will hold its first round dance weekend July 29th, 30th and 31st. "Star Fest '77" will feature Charlie and Bettye Procter in a program of dancing, workshops and clinics, plus a rap and critique session for round dance leaders. The place is the Howard Johnson Motor Lodge in Bloomington. Jim and Lois Odum, 10509 Normandale Boulevard, Bloomington 55437, are the Registration Chairmen.

Oregon

Oregon's 20th Summer Square and Round Dance Festival is scheduled for July 7th to the 10th in Roseburg. The theme, of course, is the Roaring Twenties, and the slogan for the affair is "Drive your flivver to the Umpqua River." Dancing will be held at the Douglas County Fairgrounds.

Saskatchewan

Alex and Dorothy Boan of Briarcrest started square dancing in 1969 with the Camlachie Twirlers. Alex and Dorothy celebrated their



(Left to right) Marg Knutson, Earl Metcalfe, Alex and Dorothy Boan at the wedding-birthday celebration.

60th wedding anniversary and Alex's 90th birthday last January. They are still quite active in square dancing, having attended three square dance conventions in the past and are planning to attend the 1977 convention. Their only comment is that they wish they had started square dancing years ago.

Illinois

A brand new square dance club has been formed in Gurnee called the Walk 'n' Dodgers. The group meets at the American Legion Post 771, near the new Marriott amusement Park, "Great America." Square dancers are invited to dance with the Walk 'n' Dodgers any 2nd or 4th Sunday at 7:30 P.M.

Tennessee

Two special events are planned for the State of Tennessee in the coming months. The 5th
(Please turn to page 88)

On the night of their wedding last year Larry and Julia Camp held a square dance and reception for all of their friends. Prairie Promenaders club caller, Ozzie Pearl, did the calling with guest tips from other callers in the Urbana, Illinois, area. Some 150 guests attended.



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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

June, 1977

POST GRAD WORKSHOP

By Jack Lasry, Miami, Florida

A VERY POPULAR PART of our square dance program today is workshop dancing. We find that workshops encompass many levels of the activity, from the beginner just out of class who needs more practice and more education, to those who would like to move on to a higher plateau — whether it be mainstream, mainstream plus, advanced, or challenge dancing.

The transition from *class dancer* to *club dancer* has always been the crucial point in the newer dancer's short exposure to square dancing. We can list all of the problems faced by the dancer making this transition but most of you have seen the anxieties felt by many of your class dancers as they make the attempt to bridge the gap from class to club. *Bridging the gap* is what the Post Grad Workshop is all about.

Let's assume that the dancers have been taught all of the mainstream basics and are acquainted with the various positions and formations of these basics. The Post Grad Workshop should then expand the dancers' ability to react to the basics they have mastered and to be given the opportunity to react automatically to your command. The addition of the CALLERLAB quarterly experimentals may be included in this portion of the learning program so as not to increase the length of the beginners' class program.

I suggest a six to ten-week program that has a two to two and one-half hour dance session. Each session has a planned review of the mainstream basics with the caller actually using them in his calls and where weakness is obvious the dancers are given the opportunity to review the foundation of the basic. During a portion of the evening the basics should be "stacked" one to

another so the dancer reaction and sharpness of execution is improved. Start by stacking two to three calls, properly timed, of course, but with the timing aimed toward the experienced dancer execution.

One of the most important parts of the Post Grad Workshop is that the dancers are given the opportunity to *catch up*. They have learned a lot of basics and now need the practice time to feel confident and smooth.

Here are a few ideas on how you can build the dancers' experience to basic calls. *Wheel and deal* — Often the class dancer has become acquainted with wheel and deal only from lines of four following a pass thru. If the dancers find themselves in a line that is formed without passing thru they often will become confused upon hearing the command to wheel and deal. One of the reasons is that the dancer must react differently depending upon which one of the four spots in the line he is occupying.

Here are a few combinations that will allow you to acquaint your dancers with this pattern.

Heads square thru four

Square thru four with the outside two

(Ends in lines facing out)

Wheel and deal, centers pass thru

Swing thru, boys run

Bend the line, slide thru, left allemande

Heads lead right, circle to a line

Square thru three quarters

Wheel and deal

Centers pass thru, swing thru

Spin the top, right and left thru, flutter wheel

Crosstrail, left allemande

Heads pass thru, U turn back

Slide thru, do sa do to a wave

Girls trade, girls run

Tag the line in

Pass thru, wheel and deal

Double pass thru

Centers in cast off three quarters

Curlique, boys run, left allemande

Heads lead right, circle to a line
 Pass thru, tag the line, face out
 Wheel and deal, zoom
 Centers swing thru
 Turn thru, left allemande

Heads lead right, circle to a line
 Right and left thru, flutter wheel
 Star thru, dive thru
 Double pass thru
 Centers in cast off three quarters
 Pass thru, tag the line face out
 Wheel and deal, boys pass thru
 Star thru, couples circulate
 Girls trade
 Wheel and deal
 Square thru three quarters
 Left allemande

Heads square thru four, swing thru
 Boys run, tag the line in
 Pass thru wheel and deal
 Double pass thru
 Centers in cast off three quarters
 Right and left thru, slide thru
 Left allemande

Heads pass thru around one to a line
 Pass thru, wheel and deal
 Double pass thru
 Girls U turn back, star thru
 Girls trade, wheel and deal
 Left allemande

Heads lead right, circle to a line
 Pass thru, wheel and deal
 Double pass thru
 Centers in cast off three quarters
 Pass thru, wheel and deal
 Girls pass thru, curlique
 Balance, in your wave
 Boys trade, boys run
 Wheel and deal, square thru three quarters
 Left allemande

Another one of the calls that is almost impossible to master during class is tag the line. I would like to touch on how important it is that the *dancers are taught how to react to the command*. Impress on the dancers how vital it is for them to recognize their individual positions within that line that is formed. Are you the end or the center of the line? Where are you in whatever formation the caller has placed you? Are you the ends or centers of a wave, leaders or trailers in a double pass thru formation? Every time a caller places dancers into a new formation have them look around and see

how they can remember the spot. One caller used to tell his dancers, "It's not the face, it's the place." Their reaction to the next call depends upon the instant recognition of where they are standing — *their position*.

Here are a few drills that will acquaint the dancers with all positions in the lines from which the tag is called. By the way, to call tag the line from ocean waves is very poor choreography. The center dancers in the wave have to dodge around each other and the total action is not smooth.

Heads square thru four, swing thru
 Boys run, tag the line, face in
 Pass thru, tag the line, face right
 Wheel and deal, dive thru
 Square thru three quarters
 Left allemande

Heads square thru four
 Do sa do to a wave
 Girls trade, girls run
 Tag the line right
 Wheel and deal, left allemande



JACK
 LASRY

As you have probably noticed, the Workshop section is undergoing some major changes. For one thing we will be featuring these lead articles by a number of the most talented veterans in the business on a, more or less, rotating basis. You've already read the segments by Lee Helsel, Frank Lane, Dave Taylor and Earl Johnston. There will be others added later. The Ammunition section on page 84 is put together for us by Ken Kernen of our staff. Jack Lasry, Miami, Florida, will be editing the entire Workshop section. Those of you who would like to send in dance material for possible use in the future are invited to do so. We hope you will enjoy the variety and the special help these articles are expressly designed to bring to you.

Heads lead right, circle to a line
Pass thru, tag the line face in
Box the gnat, crosstrail
Left allemande

Heads lead right, circle to a line
Pass thru, tag the line right
Couples circulate, wheel and deal
Swing thru, boys run
Left allemande

Heads lead right, circle to a line
Rollaway a half sashay, pass thru
Tag the line face in
Right and left thru, crosstrail
Left allemande

Heads lead right, circle to a line
Right and left thru
Rollaway a half sashay
Pass thru, tag the line face in
Crosstrail thru
Left allemande

Heads pass thru around one to a line
Pass thru, tag the line
Lead couple partner trade
Square thru three quarters, trade by
Left allemande

When reviewing the tag family, one of the often-used actions is the half tag. It is important that the dancers be given the opportunity to relate to the ending formation in which the half tag places the dancers.

Heads square thru four
Swing thru, boys run
Half tag the line, balance
Girls run, box the gnat
Right and left thru
Slide thru, left allemande

Sides square thru four
Swing thru, boys run
Half tag the line, balance
Scoot back, boys run
Slide thru, left allemande

Heads square thru four, curlique
Cast off three quarters
Girls trade, girls run
Half tag the line, balance
Boys run, slide thru
Left allemande

Heads square thru four
Do sa do to a wave
Eight circulate, girls trade, girls run

Half tag the line, balance
Boys run, star thru, pass thru
Trade by, left allemande

Heads pass thru around one to a line
Pass thru, half tag the line
Balance, swing thru
Boys run, wheel and deal
Dive thru, square thru three quarters
Left allemande

Sides pass thru around one to a line
Pass thru, half tag the line
Balance, girls trade
Recycle, left allemande

Heads lead right
Circle to a line
Swing thru, boys run
Half tag the line
Balance (check columns)
Trade, boys run, pass thru
Left allemande

Heads lead right
Circle to a line
Swing thru, boys run
Half tag the line
Eight circulate, boys run
Square thru three quarters
Trade by, left allemande

Sides lead right
Circle to a line
Pass thru, bend the line
Swing thru, boys run
Half tag the line
Eight circulate, boys run
Left allemande

When working with these examples, in order to give your dancers a total opportunity to feel each position repeat the examples with the side couples starting the action. For example, have the sides square thru or the sides lead right, etc. The figures will work out the same returning the dancers to partners and proper corners but the dancers will get a different "feel."

It is impossible to cover the entire basics program during this article. It is important that *you* cover the entire basics program in review and with the thought in mind that your responsibility is to help make the dancers cross the bridge from class to club dancers easily. By conducting an effective Post Grad Workshop we should be able to cut the drop rate during this critical point in dancing.

ROUND DANCES

PUPPY LOVE — Hi-Hat 954

Choreographers: Tom and Lillian Bradt

Comment: A two-step with lots of action and the music has a nice light feel to it.

INTRODUCTION

- 1-4 OPEN face LOD Wait; Wait; Fwd, —, Hook, —; Slow swivel to face M WALL lead hands joined, —, —, —;

PART A

- 1-4 (R face under to face WALL) Side, Close, Fwd, —; (Continue turn to face COH) Side, Close, Back, —; (Under on arnd) Rock Bk, Recov, 1/4 L Turn, —; (On arnd to CLOSED) Rock Fwd, Recov, Bk face LOD, —;

- 5-8 Side, Close, 1/4 L Turn, —; Side, Close, 1/4 L Turn, —; Side, Close, 1/4 L Turn, —;

- 9-12 Fwd, —, Fwd, —; L Turn, —, Side, Close; L Turn face WALL, —, Side, Close; Whisk;

- 13-16 Thru twd LOD, —, Side/Close, Side to BANJO; Manuv M face RLOD in CLOSED, —, Side, Close; Pivot, —, 2, —; 3, —, 4 M face LOD, —;

PART B

- 1-4 Side, Close, Fwd, —; Side, Close, Cross to BANJO, —; (Twirl end face RLOD) Step, —, Hook, —; (Around) Unwind end in CLOSED M face RLOD;

- 5-8 Repeat action meas 1-4 Part B starting RLOD and end M facing LOD;

- 9-12 Fwd, —, Side, Close; Manuv M face RLOD, —, Side, Close; Impetus Turn End SEMI-CLOSED face LOD; Pickup to CLOSED, —, Side, Check BANJO M facing DIAGONAL LOD & COH;

- 13-16 Fishtail; Fwd, —, R Turn M face WALL, —; Side, Behind, Side, Front; Pivot, —, 2 to SEMI-CLOSED, —;

INTERLUDE

- 1-2 Repeat action of meas 3-4 of Intro: SEQUENCE: A — B — Interlude — A — B plus Ending.

Ending:

- 1-2 Pivot, —, 2, —; Slide Apart, —, Point, —.

YOUR SWEETHEART — Hi-Hat 954

Choreographers: Vernon Porter

Comment: A variety of two-step figures to adequate music.

INTRODUCTION

- 1-4 DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED, —, Touch, —;

PART A

- 1-4 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Blend to CLOSED Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;

- 5-8 Fwd, Close, Back, —; Back, Close, Fwd M face WALL in CLOSED, —; Side, (Your Sweetheart continues on page 81)

introducing your new handbook

for The BASIC MOVEMENTS of Square Dancing



For many years callers and teachers have been handing out copies of The Basic Movements of Square Dancing to members of their learners' classes. With this new edition each dancer armed with his own copy can refer to the descriptions, styling notes and illustrations as his class progresses. You may now purchase these new handbooks for only 30¢ each or 20¢ each in lots of 100 or more postpaid. It's a natural class help for associations, clubs or callers sponsoring beginners' classes. When ordering be sure to specify the handbook for the Basic Program as adopted by CALLERLAB. It is our hope that through the use of these new handbooks not only will the teaching of square dancing become simpler for the new dancers but the whole process of learning will become more understandable and more enjoyable.

The Sets in Order AMERICAN SQUARE DANCE SOCIETY

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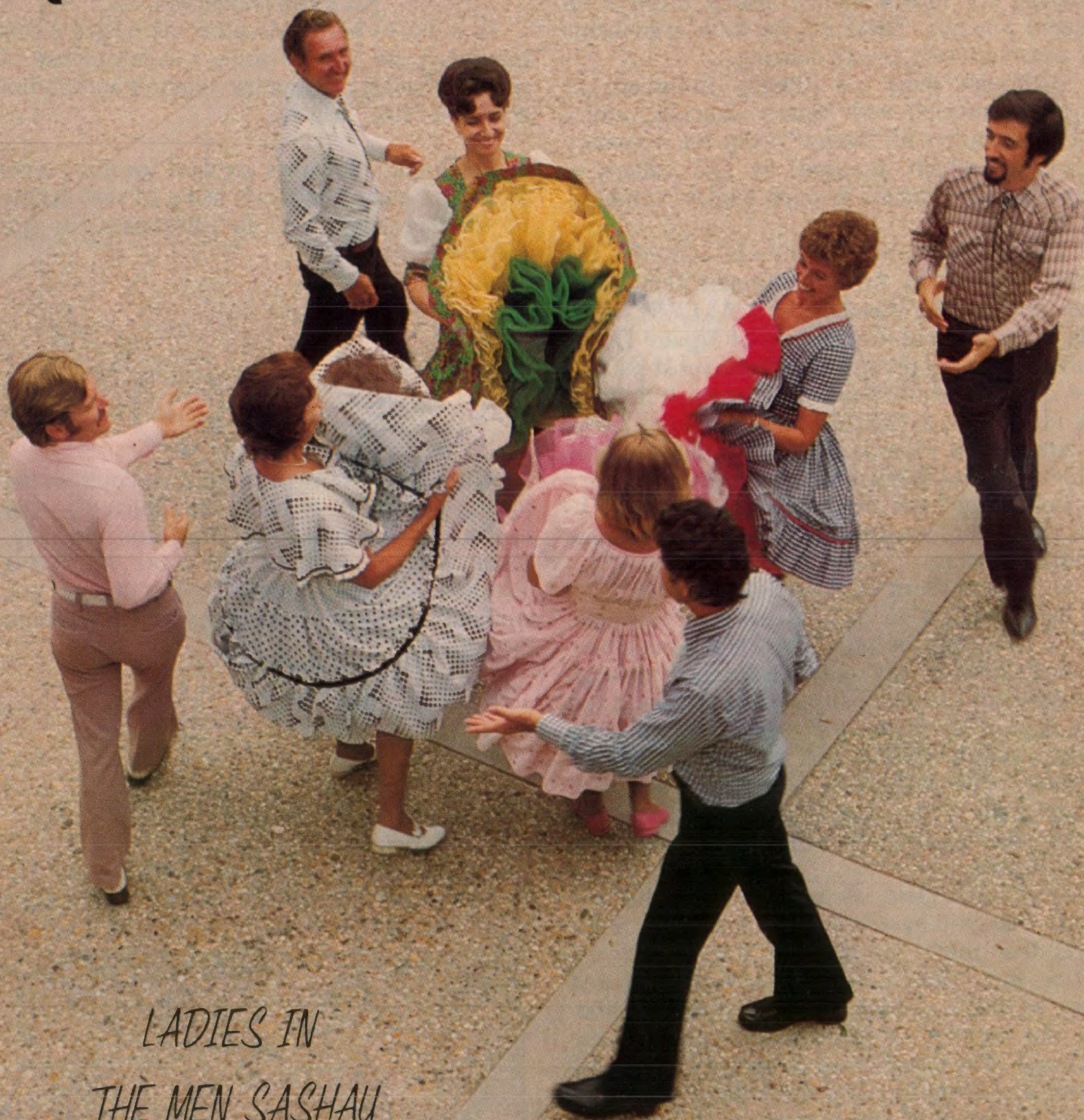
The illustrated **BASIC** Movements of **SQUARE DANCING**

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SQUARE DANCING

Official Publication
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SOCIETY



*LADIES IN
THE MEN SASHAY
(see Basic 50)*

The Basic Movements of Square Dancing

The Basics as adopted by CALLERLAB. This Handbook prepared by the editors of SQUARE DANCING magazine, official publication of The American Square Dance Society.

THE SQUARE DANCE TERMS that fill the following pages are not square dance calls. They are the meaningful commands from which the square dance calls are made. These are the "signals" a square dancer learns through repeated practice. These are the *basic* ingredients of contemporary square dancing.

Although there are literally thousands of terms connected with square dancing, only a certain number of "basics" form the necessary language, which is used by the callers in directing the dancers through endless combinations.

The terms in this Handbook comprise the Basic Program of American Square Dancing as specified by the members of CALLERLAB — The International Association of Square Dance Callers, and are presented, for the most part, in the order in which a caller might teach them to his class. The definitions of each of the movements are the same as those which make up the Caller/Teacher Manual for this program.

Following each definition are some **STYLING TIPS** that are designed to help you become a better dancer.

A Word To New Dancers

Don't expect to be able to learn to square dance *just* with the aid of this Handbook alone. Square dancing can only be learned through involvement — by actually getting out there and dancing! This book will never replace your caller/teacher. That is not its purpose. On the contrary, this collection of terms, when used along with your class participation, should make the learning period a great deal less complicated.

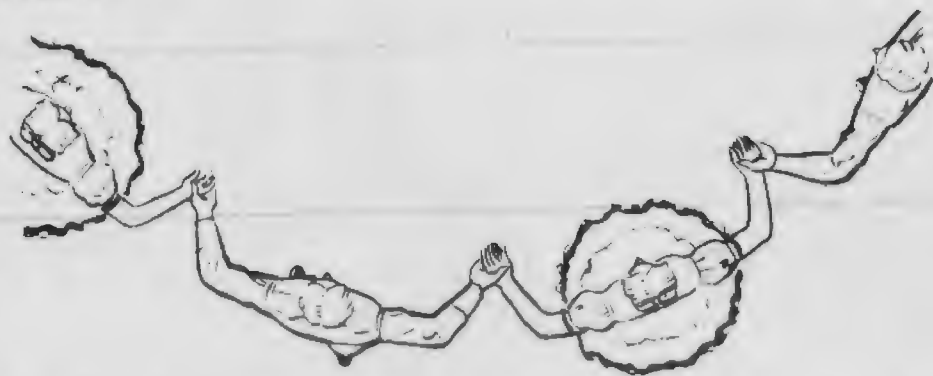
After each class session check off the new basics that you have been taught. Underline the parts that might be difficult for you. You'll notice that each basic is clearly defined and then, in italics, certain points on styling, including the number of steps to do the basic are outlined. The number of counts for the comfortable completion of a movement sometimes varies, depending upon whether dancers are already in motion at the time the call is given or if they are to move from a standing start. Remember this. To be a competent dancer you will want to be able to do each basic from every

conceivable starting position. Versatility is the name of the game and the full value of these movements is realized only when they are learned in depth.

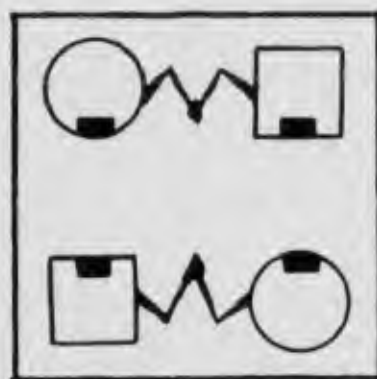
An Extra Dimension

In order to better visualize the basics in this Handbook we will be using a combination of artist's drawings, geometric symbols and photographs of "live" dancers.

The artist's drawings are used for fine points of styling when the relationship of one dancer to another may best be illustrated in this manner.



When the pattern for a basic is required, the square and circle symbols are utilized — the square for the man, the circle for the lady. Black patches indicate the nose or facing direction of the "dancer." Handholds and armholds are shown when they play a factor in the styling.



Photographs of actual dancers in action are used when details of the pattern and styling need to be pointed out.



In some instances just one of these methods will be used. In many, however, the movement

Your Basic Movements Check List

For the person learning to square dance: Use this list to check these basics as they are taught. You may wish to put an X in the box the first time the movement is taught and then later fill the box in solid when you have thoroughly learned the basic.

- | | |
|--|--|
| <input type="checkbox"/> 1. Circle Left/Right | <input type="checkbox"/> 26. U Turn Back |
| <input type="checkbox"/> 2. Forward and Back | <input type="checkbox"/> 27. Separate/Go Around One, Two |
| <input type="checkbox"/> 3. Do Sa Do | <input type="checkbox"/> 28. Around One/Two to a Line |
| <input type="checkbox"/> 4. Swing | <input type="checkbox"/> 29. Grand Square |
| <input type="checkbox"/> 5. Promenade | <input type="checkbox"/> 30. California Twirl |
| <input type="checkbox"/> 6. Single File Promenade | <input type="checkbox"/> 31. Dive Thru |
| <input type="checkbox"/> 7. Split the Ring (One Couple) | <input type="checkbox"/> 32. Cross Trail Thru |
| <input type="checkbox"/> 8. Grand Right and Left | <input type="checkbox"/> 33. Wheel Around |
| <input type="checkbox"/> Weave the Ring | <input type="checkbox"/> 34. Box the Gnat |
| <input type="checkbox"/> 9. Arm Turns | <input type="checkbox"/> 35. Single File Turn Back |
| <input type="checkbox"/> 10. Couple(s) Separate/Divide | <input type="checkbox"/> 36. Allemande Thar Star |
| <input type="checkbox"/> 11. Allemande Left | <input type="checkbox"/> 37. Shoot That Star |
| <input type="checkbox"/> 12. Bend the Line | <input type="checkbox"/> 38. Rollaway a Half Sashay |
| <input type="checkbox"/> 13. Courtesy Turn | <input type="checkbox"/> 39. Alamo Style |
| <input type="checkbox"/> 14. Two Ladies Chain | <input type="checkbox"/> 40. Balance |
| <input type="checkbox"/> 15. Do Paso | <input type="checkbox"/> 41. Square Thru |
| <input type="checkbox"/> 16. Right and Left Thru | <input type="checkbox"/> 42. Wrong Way Promenade |
| <input type="checkbox"/> 17. Four Ladies Chain (Ladies
Grand Chain) | <input type="checkbox"/> 43. Star Thru |
| <input type="checkbox"/> 18. Star/Right Hand, Left Hand | <input type="checkbox"/> 44. Couple Backtrack |
| <input type="checkbox"/> 19. Star Promenade | <input type="checkbox"/> 45. Three Quarter Chain |
| <input type="checkbox"/> 20. Inside Out – Outside In | <input type="checkbox"/> 46. Promenade Three Quarters |
| <input type="checkbox"/> 21. Couples Lead Right | <input type="checkbox"/> 47. Swat the Flea |
| <input type="checkbox"/> 22. Circle to a Line | <input type="checkbox"/> 48. Left Square Thru |
| <input type="checkbox"/> 23. All Around Your Left Hand Lady | <input type="checkbox"/> 49. Slip the Clutch |
| <input type="checkbox"/> 24. See Saw Your Taw | <input type="checkbox"/> 50. Ladies In, Men Sashay |
| <input type="checkbox"/> 25. Pass Thru | <input type="checkbox"/> 51. Half Sashay (Standard) |
| | <input type="checkbox"/> 52. Wrong Way Thar |

will be best depicted by using two of the types or even three. It is hoped that this additional dimension will help to make the Handbook even more meaningful for you.

☆☆☆

In the back of this book, you'll find a glossary of terms that augment these basic movements. Most of these terms are *helper words*. They'll quite frequently tell you which way to face, how far to go or which way to turn. For the most part, they are just plain everyday English. As you move along you will discover that the language of square dancing is not difficult and if you'll listen closely to your caller's directions you'll find that he is telling you, often in language you already understand, exactly what to do.

If you're in a hurry to locate a certain basic

call, turn to the last pages in this booklet for an alphabetical index. If your caller uses terms that are not contained in this Handbook, you may want to jot down the name and description somewhere on these pages.

We hope that this collection will help you in your enjoyment of square dancing and we say a special *thank you* to all the men and women who have contributed their imagination and ingenuity in inventing the movements to be found on these pages. They remain anonymous in this collection but will long be appreciated by all who share the pleasures of this activity.

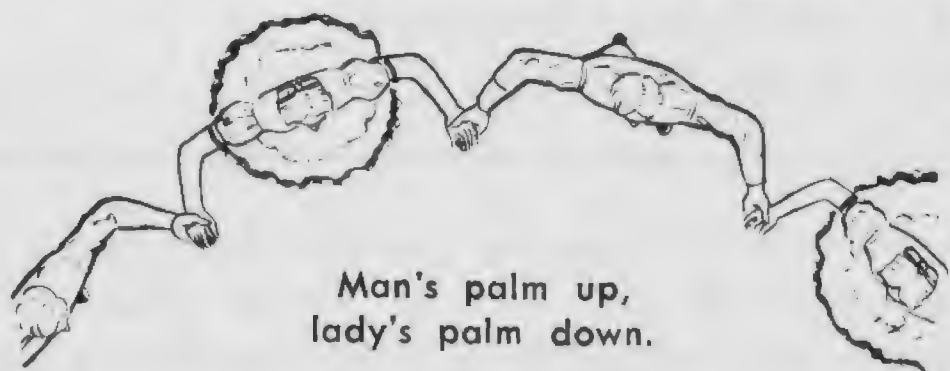
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The Basic Movements of Square Dancing

(1) CIRCLE LEFT/RIGHT: Three or more dancers circle left (or right), as directed.



STYLING: It is important to keep both arms equally bent at the elbows. This will allow the circle to be "round." If dancers bend the arm closest to their partner more than the other, the circle takes on an irregular or oblong



shape. By adjusting the amount of arm bend, the circle can be kept tight, or by stretching it to its fullest, with no arm bend, it will reach its maximum size. A slight bend to allow a diameter of approximately 10 to 12 feet across is usually considered average for a square. The best circling motion is one that allows the bottom half of the body to move forward in the direction of the moving circle.

WALK: The square dance walk is a comfortable, effortless shuffle done to the beat of the music.

STYLING: Posture plays a great part in square dancing. The most effortless, enjoyable way of dancing is to maintain a good posture, to dance lightly on the balls of the feet, leaning slightly forward and shuffling as the weight is distributed equally from one foot to the other. The length of the stride should be fairly short, and it will get even shorter as the tempo of the music is increased. Movement is mostly from the knee down rather than a "stride" from the hip. All of square dancing uses this shorter form of footwork, and if you will concentrate on it early in your learning experience you will find that you can adapt naturally and focus the maximum amount of attention on the dance patterns.

(2) FORWARD AND BACK: Those persons or couples designated move forward 3 steps and stop (or touch); then back up 3 steps and stop (or touch).

STYLING: This is not a heavy movement and you will find that you can move quite lightly in your gliding, shuffling walk-step. Start with the left foot, both for the lady and the man. Move in, left, right, left. Then, with the weight on the left foot, bring the toe of the right foot to the instep of the left foot, just touching it on the fourth count. Backing up, start back on the right, left, right. Touch the toe of the left foot to the instep of the right foot on the eighth count.

HONORS: The men will bow; the ladies curtsy.

STYLING: One simple method of acknowl-



edgment is for partners to pivot slightly on the ball of each foot until they are facing each other, the man with his right foot just inches from the lady's left. Inside hands (man's right, lady's left) may be held. The man takes a slight backward step on his left foot, bends his left knee slightly putting his weight on that leg and extending the toe of the right foot gently. At

direction of the man. It is always the man who does the bowing or bending from the waist. The lady will always remain upright from the waist; her bending will be at the knees. Here is dancing courtesy. The opening and closing of any square dance should consist of a proper acknowledgment of one's partner and the others within the framework of a square.

HONOR
YOUR
PARTNER

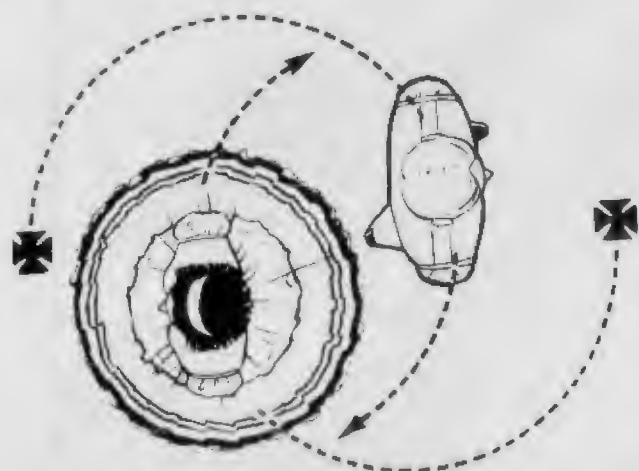


the same time he will bend slightly from the waist and toward his partner. In doing her curtsy the lady will step back on her right and, while bending that leg slightly, will keep her weight on the right and extend the left in the

(3) DO SA DO: Two dancers facing each other advance and pass right shoulders. Each moves to his right passing in back of the other person and, without turning, passes left shoulders and moves backward to place.

STYLING: The hands of the man should hang loosely beside and slightly behind him. The same would apply to the lady unless, of course, she is instructed to hold her skirt in her hands as she moves. Both dancers lead slightly with their right shoulders but dancers face as they start and complete the action. **COUNT:** 8 steps.

DO SA DO



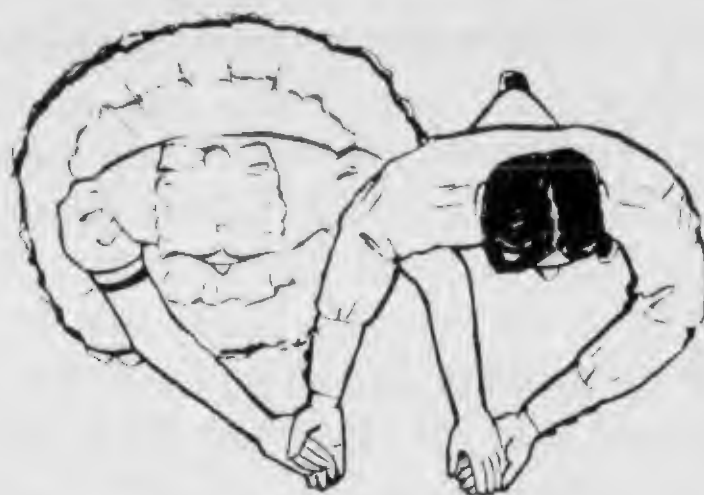
(4) SWING: Two dancers, standing right side to right side, move forward and around each other, turning in a clockwise direction.



STYLING: In any of the swing movements (i.e. arm swings, etc.) the couple revolves about a central pivot spot, at a point between the two people involved. Depending upon the size of each individual and the relative sizes of the partners, the girl will adjust her left hand position, either on the man's arm or on his right shoulder. Dancers should remember to stay "locked" right side to right side. In the beginning particularly, use the walk or shuffle step you have already learned in your promenade and circle. You will note as you move side by side that the right foot moves very little while the left foot covers the greater distance. Just remember this, men, any time you swing a lady she becomes your partner. At the end of a swing you put her on your right side.

(5) PROMENADE: Within the confines of a square or large circle, the couple will always move counterclockwise with the man on the inside and on the lady's left. When the caller wants a couple to promenade outside or inside or half way around the square, he will indicate this in his call.

STYLING: The standard, western position with right hand to right hand joined on top, left hands held underneath, is accepted universally. Hands are held in front, men's palms up, ladies'



palms down. **COUNT:** In an average size square it takes 16 steps to promenade the complete circumference.



(6) SINGLE FILE PROMENADE: Dancers move one behind the other to the right or counterclockwise.

STYLING: The same smooth, on-the-beat, rhythmical shuffle walk is used here as in the



circle left and right, etc. Remember that all promenades go counterclockwise unless dancers are directed to go "wrong way." The ladies, or men, can promenade single file either inside or outside the square when directed to do so. Listen for the "sandpaper sound" made by the sliding of your feet when you are promenading correctly.

THE SQUARE: A square is formed by four couples facing in, with the back of each couple parallel to a different wall in the hall. Depending upon hall and space conditions, each couple is from seven to ten feet from the opposite couple. The lady is on the right of her gentleman.



POSITIONS & DESIGNATIONS: The couples are numbered One, Two, Three, Four around the square to the right or counterclockwise, starting with the couple whose backs are closest to the front of the hall. Head couples are One and Three. Side couples are Two and Four. The lady directly to the man's right is his partner, or his taw. Next lady to his right is known as his right-hand lady. The lady across the set from him is his opposite. The lady to his left is his corner or left-hand lady.

(7) SPLIT THE RING (ONE COUPLE): The active, or designated couple, moves forward to their opposite couple and goes through and between them. The next call will indicate the direction to be followed.

STYLING: The couple that is "separated" by the active couple simply moves out of the way so that the active couple may move between them. Once the active couple has moved through and is out of the way, that same couple who separated will move together once again.

(8) GRAND RIGHT AND LEFT: In a square or large circle, partners face and take right hands. Each moves ahead (men counterclockwise and ladies clockwise) and gives a left hand to the next, a right to the next, and a left to the next until each dancer meets his original or new partner and follows the next call.

STYLING: Hands should be reached and touched at about average waist height and should be released as dancers pass each other. A comfortable handshake is good. Men particularly should stand tall and resist the temptation to lean over and stretch out their hand to get the next person. Just a comfortable extension of the arm and hand is all that is necessary. **COUNT:** From the time a person makes contact with his partner in starting the movement, until he meets her again at its conclusion, you can figure on 10 steps.



WEAVE THE RING an alternate for GRAND RIGHT and LEFT. A Grand Right and Left but without touching hands.

STYLING: This is a good opportunity for

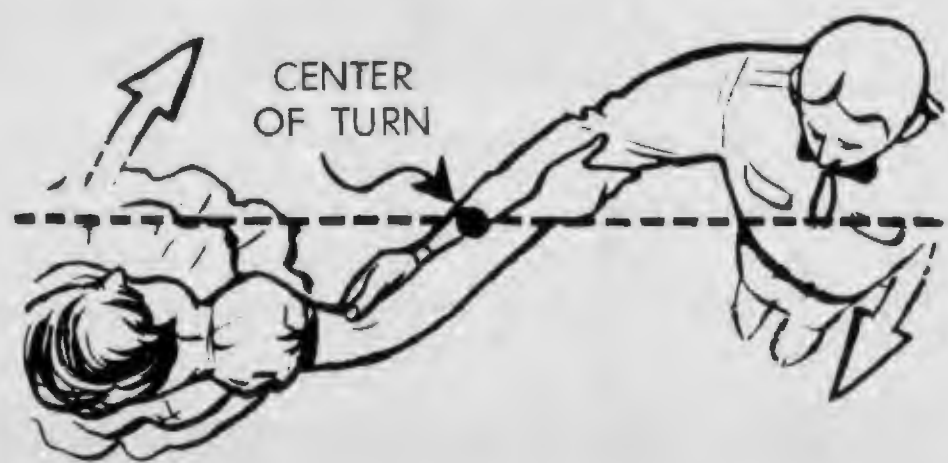
you ladies to use skirt work as you move around the square, not exaggerated but with hands on the skirt, right hand moving with the left foot, a slight rhythmical flourish and you have the idea. As for the men, let your hands hang naturally by your sides so they move as you move. Avoid bringing the hands up too sharply in the small of your back so that the elbows stick out and bang into others as you move past. A good weaving motion is one with the circle not too large and with the dancers leading with their right shoulder as they pass a person on their right, then with the left shoulder as they pass the next person on the left.



(9) ARM TURNS: Two persons facing each other use arms designated by the call to walk around each other.



STYLING: Unless otherwise indicated, a forearm hold is used. The forearm turn should be a comfortable, non-desperation movement. Each dancer places his hand on the inside of the arm of the person with whom he is to work, past the wrist, but not past the elbow joint. The man should hold his hand flat against the lady's arm. The fingers are held in close as is the



thumb. Since you're going around each other, you are properly going to blend into a position where you are side by side. Your hand is hence on the side of your partner's arm (or whomever it is you're going around), and your elbow is bent at about a 45° angle. The center of the turn will be at the joined arms so, while turning, each dancer is moving equally around the other.



Throughout your life as a square dancer the arm turn will become your most used basic. Learn it well in the early stages of your dancing and it will mark you as being a proficient square dancer.



(10) COUPLE(S) SEPARATE/DIVIDE: Under certain circumstances and following certain preliminary movements, two people working as a couple will turn their backs on each other and follow the direction of the next call.

STYLING: When the dancers are told to "separate and go around the outside track," as they pass each other at the halfway mark the man will stay on the outside as the lady stays closest to the square. All those not active will "close ranks" so those going around the outside

don't have so far to go. Some calls will direct dancers to go "all the way around," others halfway. Be sure to "listen" for the key words.

(11) ALLEMANDE LEFT: Within a square or large circle, men face to their left and the ladies to the right, so that each is facing his corner. Turn the corner with a left arm, halfway around, then move by the corner and return to face your partner or follow the next call.



STYLING: Refer back to your styling notes on arm turns (9). **COUNT:** To do a complete allemande left with your corner and return to your partner ready for a right and left grand, the movement will take 6 steps.

(12) BEND THE LINE: A line, made up of an even number of dancers, breaks in

the middle, working as a unit the ends go forward while the centers move backwards until both halves of the line are facing.

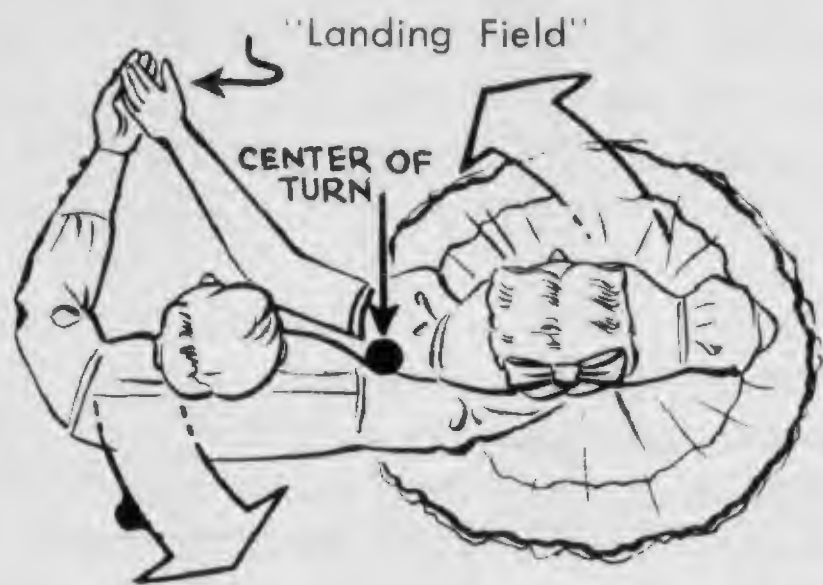
STYLING: This is a turning movement. Once a line of four is broken into two couples, each couple turns around a center pivot point. This point is at the joined hands and between each couple. As the ends move forward, the centers back up equally. The dancers should "step back," or "rear back," so that they will be far enough away from each other for a respectable "forward and back." **COUNT:** Figure on 4 steps.

(13) COURTESY TURN: The man takes the lady's left hand in his left, turns and places his right hand in the small of the lady's back and while moving side by side and facing in the same direction, the man backs up and the lady walks forward. The distance of the turn will be determined by the point at which they are to face upon its completion (facing another specified couple, the center of the square, etc.).

STYLING: It is as important here, as it is in any Swing or Turn movement, that the center of the Courtesy Turn be the point between the two dancers. Each will move equally in distance and in tempo. The man will not roughly push the lady but will work to complement her. The extended left hands serve as a direction indicator and the man uses that left hand to lead—not pull. In this respect, the "landing field" technique of the man's palm up and the lady's palm down will be enhanced if the man will simply place his thumb on top of the lady's

BEND THE LINE: Centers break and back up, ends move up and couples face.





maneuver (turn slightly) one-quarter counter-clockwise (left face) so that his right shoulder is in toward the center of the square and he is then ready to turn with the lady coming toward him. At the end of the movement the two couples are facing once again. If another Ladies Chain is called, the man is ready to "aim" or assist his lady in following through into the continuing movement. COUNT: From a standing start figure on 8 steps; when in motion it will take less.

hand and apply only a slight indication of pressure to help his lead and to direct. Depending upon your area, the man's right hand may be at the lady's waist, either holding her right hand or she may, with her right, hold her skirt. COUNT: For comfort, figure on 4 steps.

(14) TWO LADIES CHAIN: Start with two facing couples. The two ladies advance, give a right hand to the other lady, pull by, then give a left hand to the partner of the lady with whom she is chaining. The men Courtesy Turn them around in place. The movement is completed when the couples are facing. The two ladies will have changed partners.

STYLING: *The two ladies take regular "handshake" holds as they start, then release hands immediately as they move by each other and give a left to the man. Men, anticipate the approach of the lady you are to receive. In a standard Ladies Chain, starting from two facing couples, the man, after releasing his lady, will move about two short steps to his right and will*

(15) DO PASO: From a circle of two or more couples, each dancer will face his partner and give that person a left forearm. Turning counterclockwise half-way around to face in the opposite direction, each dancer will then go to the corner, take right forearms and turn clockwise, halfway around. Each will return to the starting partner and Courtesy Turn in place.

STYLING: *Remember when doing the Arm Turns that the man and woman move equally around the joined arms. The man does not stand in place letting the woman move around him but both move equally around each other. Actually, a Do Paso can begin from other than a circle formation, i.e. "Men star right in the center of the square. Turn partner left for a Do Paso." In this instance the left arm turn would be full around. There are occasions when the Courtesy Turn at the completion of the Do Paso movement will be replaced by a different, logical handhold. When a Do Paso is followed by a promenade, the hand position should change to "Promenade" with the hands in front*

TWO LADIES CHAIN moves ladies across from one partner to another.





The DO PASO is a continuous flowing motion — partner left, corner right, partner courtesy turn.

so that in effect the dancers are doing a Wheel Promenade. With experience, you will learn to automatically adjust to match the follow-up call. COUNT: It takes 16 steps to do this movement comfortably, starting when the dancer turns to face his partner. It takes 12 steps to the point of a Courtesy Turn.

(16) RIGHT AND LEFT THRU: Exe-

cuted by two facing couples. Each person advances, taking the right hand of the opposite person momentarily, moving forward and passing right shoulders, and releasing right hands. The man puts his right hand in the small of his partner's back and each couple does a Courtesy Turn. Upon completion, the couples are facing one another again, but have exchanged places. Do a Right and

RIGHT AND LEFT THRU makes it possible for two facing couples to trade places.



Left Thru back to starting position only if called.

STYLING: Each dancer takes regular "handshake" hold with his opposite as they move by each other. They release hands immediately as

they pull by. **COUNT:** Allow 4 steps to pull by the opposite dancer and 4 steps to Courtesy Turn. When in motion and nose to nose, this can be cut to 6, gaining two steps from the momentum of the previous movement.



FOUR LADIES CHAIN is a star movement. The ladies move across the center of the square in a right hand star. Reaching their opposite, they are courtesy turned. Men turn slightly to anticipate the courtesy turn.

(17) FOUR LADIES CHAIN (LADIES GRAND CHAIN): In a square, all four ladies form a Right Hand Star and move clockwise to their opposite man who Courtesy Turns them.

STYLING: The "pile-on" or hands palm to palm, fingers up method of making the star is generally used. Or, your caller may instruct the

ladies to hold their skirts with the right hand and, by moving into the center, form a skirt star. When the call comes to Promenade prior to the end of the movement dancers take promenade position and Wheel Around rather than the Courtesy Turn followed by an awkward change of hands. **COUNT:** As you get proficient it will take 4 beats for the lady to star across and another 4 to Courtesy Turn.



STARS in square dancing are of different varieties. In a four man star a "box" is used for security. When any number of ladies or a mixture of ladies and men make a star, the simple touching of hands or palms down is sufficient. In some areas a ladies star is accomplished by the holding of skirts.

(18) STAR/RIGHT HAND, LEFT HAND (For any number of dancers):

For the man, a wrist hold is most common. Each takes the wrist of the man ahead. For ladies, a handhold (or a skirt handhold) in making the star is recommended. Those making the star should form it by putting the arm out a little lower than shoulder height. A Right Hand Star moves forward in a clockwise direction.



STYLING: The box-type star for four men is an extremely secure and versatile grip. Men with palms down, simply take the wrist of the man ahead and link up to form a box. When two men form a star, it is usually a pigeon wing. (This is similar to the grip two men would use while Indian Wrestling.) A three-hand or five-hand star would be made by simply touching the hands in the center. The indication to make a star is, at the same time, an indication to start moving forward (except in an Allemande Thar

Star, coming later). In "mixed" stars (men and women) and in a ladies star simply touch hands in the middle.

BACK BY THE LEFT: In changing from a Right Hand Star to a Left Hand Star, those involved release the right handhold, make a half, right-face turn (turning in), and form a Left Hand Star, then move forward, counterclockwise.

STYLING: The change from a right to a left hand star should be accomplished smoothly with no awkward stop and turn.

(19) STAR PROMENADE: From a Left Hand Star, those making the star pick up the person indicated by the call and, linked together, move forward in a Star Promenade.

STYLING: The man's right arm encircles the lady's waist. The lady puts her left arm on the man's arm or shoulder. In anticipation of being picked up the lady should turn to her right to face counterclockwise and begin to move just prior to being "picked up." In this way the star doesn't stop and then start again. When the ladies are on the outside their free hands should be held on their skirts, lightly and naturally, so that the right hand moves in conjunction with the left foot much as one would move alternating hands when walking.



A STAR PROMENADE is a symmetrical figure, with the men's arms around the ladies' waists.

(20) INSIDE OUT-OUTSIDE IN: From a Star Promenade, the centers back out while those on the outside move forward into the center.

STYLING: *This is a turn movement and is quite frequently referred to as "Ladies In, Men Back Out" or "Hub Back Out-Rim In." After releasing handholds from the Star, the centers back out and the outsides move in. Without breaking the hold between any individual couples, each of the dancers will move an equal*

distance; the one in the center backing up and the one on the outside moving forward, with the center of the turn being the point between each dancer couple. Remember, the inside always backs out.

(21) COUPLES LEAD RIGHT: A directional call to indicate that those involved will move out to the couple on their immediate right to face them or to follow the next call. The call for a couple to lead left would have the same results in the opposite direction.

STYLING: *You will usually be told in plenty of time what to do once you have led to the right so you'll be able to react accordingly. This movement quite frequently is followed by the command to circle to a line.*

(22) CIRCLE TO A LINE: From a ring formed by two couples circling to the left, the man indicated by the call will break from the circle with his left hand, retaining the handhold of the person on his right. The person he breaks with will be at the other end of the line and will have a free right hand. The others will retain handholds and the four dancers will spread out to a line of 4, facing the square.

STYLING: *This is one of square dancing's*

The INSIDE OUT-OUTSIDE IN reverses the star with those in the center or "hub" backing out as the dancers on the "rim" move in. To reverse, the centers again will back out.



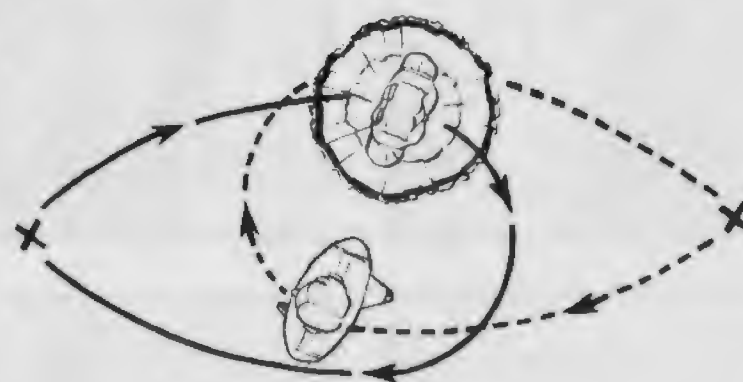


CIRCLE TO A LINE is a frequently used maneuver and can be done quite smoothly with the person at the end of the line turning forward under the raised right hand of her partner. This final turn under should be delayed until almost the end of the movement and the result will be a straight line.

smooth, combination movements. From the time a couple leaves home and moves to circle 4 with a couple on their right until they have broken to a line of 4, the movement is without a stop. As the man breaks with his left hand to form a line, he should lead the line several steps before turning. In this way the line will be straightened out before moving forward and the lady at the other end of the same line will have been able to stretch the line straight to the right side. After the end lady has released right hands, she will raise her left hand, while retaining the right hand of the man beside her, and make an arch. Then, as the line begins to straighten out, she will move forward under this arch, turning left face gradually under her own left hand so that instead of backing up she is moving forward to the end of the line. COUNT: From the beginning of the circling motion it will take 8 counts.

(23) ALL AROUND YOUR LEFT HAND LADY: This is the first part of a two-part movement. While the men move forward and around their corner in

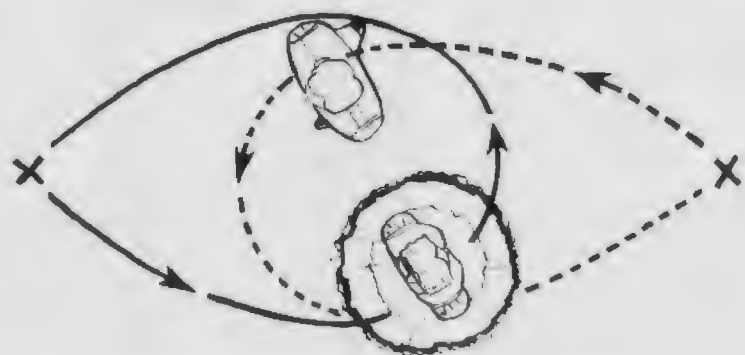
a clockwise direction, the ladies, having faced their corner, move forward in a clockwise loop around the corner, keeping right shoulders adjacent.



STYLING: The man and lady make a continuous clockwise loop moving forward and around each other while keeping right shoulders adjacent. **COUNT:** 8 steps will allow comfortable time to do this movement.

(24) SEE SAW YOUR TAW: The second part of the two-part action which follows All Around Your Left Hand Lady (23). Men move forward and around partner in a counterclockwise loop. At the same time the ladies, having faced their partner, will make a counter-

clockwise loop around him with left shoulders almost touching. All return to their home position to follow the next call.



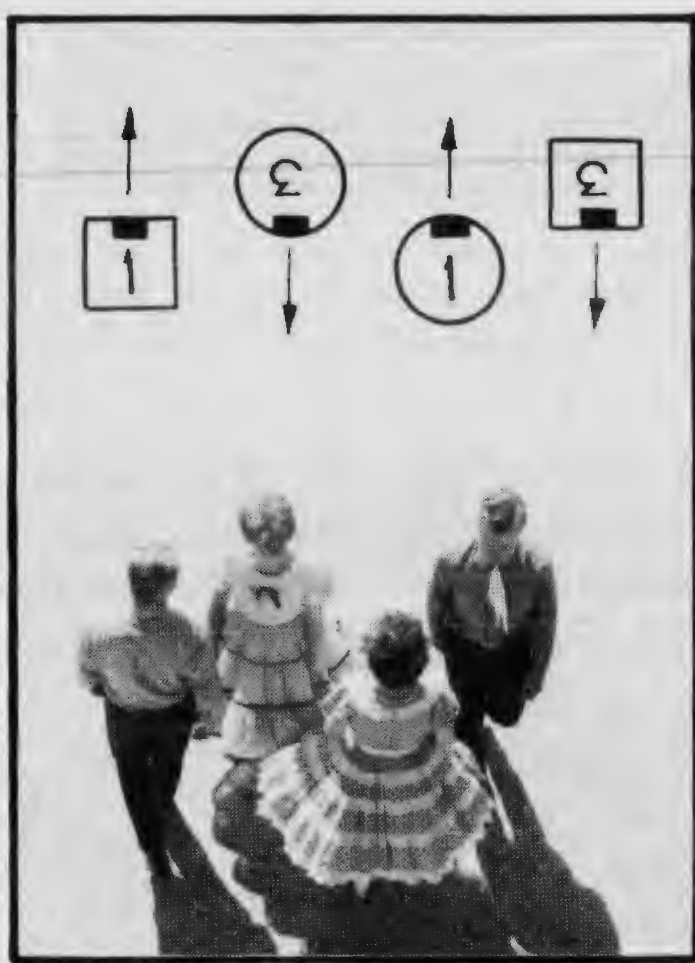
STYLING: *The man and the lady make a continuous counterclockwise loop moving forward and around each other while keeping left shoulders adjacent.* **COUNT:** *Figure 8 steps as being very comfortable. (For a simple two-facing persons See Saw motion see Glossary).*

(25) PASS THRU: Two facing couples move "through" each other, each person passing right shoulders with his opposite. Remain facing out until after receiving the next directional call.

STYLING: *If space allows the luxury of moving forward without crowding as the two couples Pass Thru, fine. However, when dancing under crowded conditions you will want to lead with the right shoulder as you Pass Thru.* **COUNT:** *Allow 4 steps.*

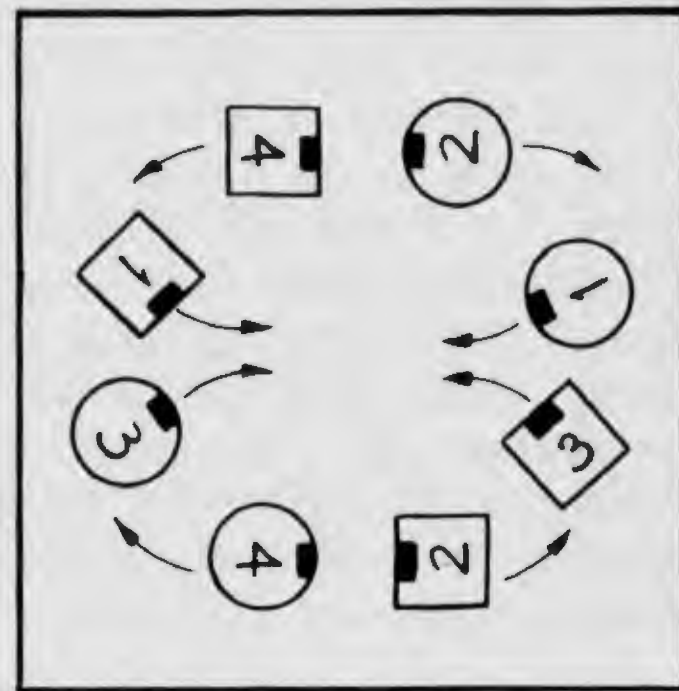
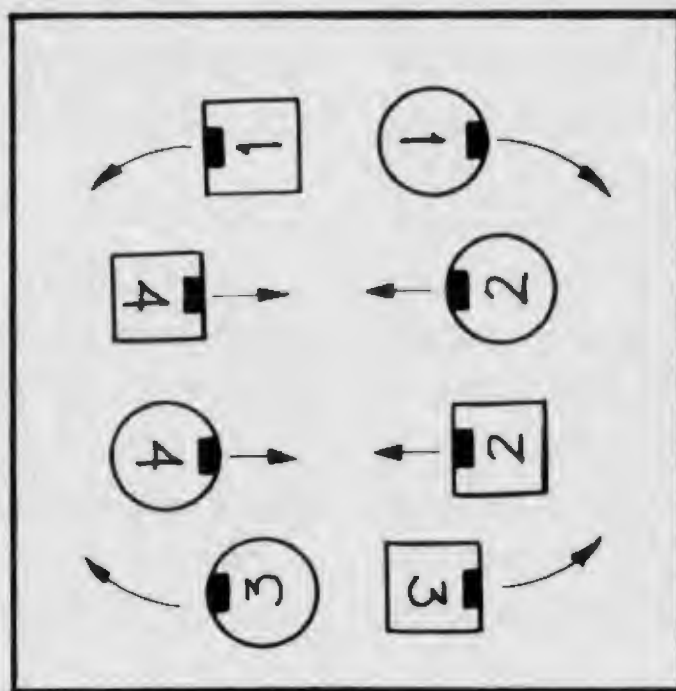
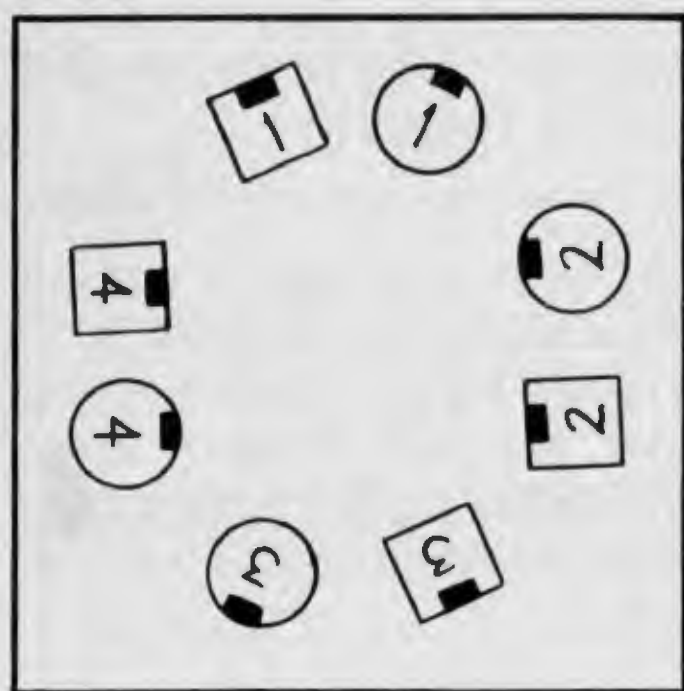
(26) U TURN BACK: A 180 degree about face turn that has the dancers individually reverse their facing direction.

STYLING: *Couples will U Turn Back by having the dancers turn in to face each other and then continue on around.*



(27) SEPARATE/GO AROUND ONE, TWO: In a squared set where two couples are facing out—those facing out will turn their back on their partner and move in opposite directions to go around one, two, or as directed by the call.

STYLING: When moving around the outside of the square, as two dancers pass each other the men should stay on the outside as the ladies stay closer to the square. If two men are working together or if two ladies are involved they pass right shoulders.

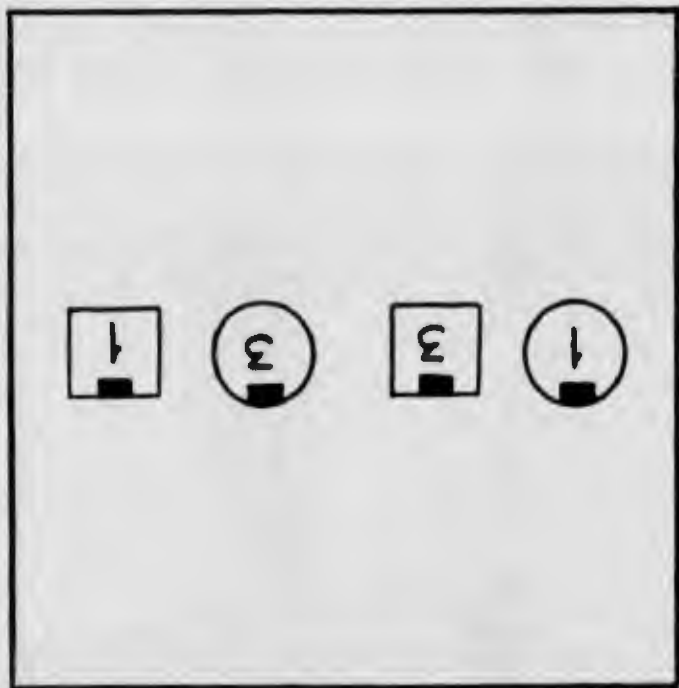
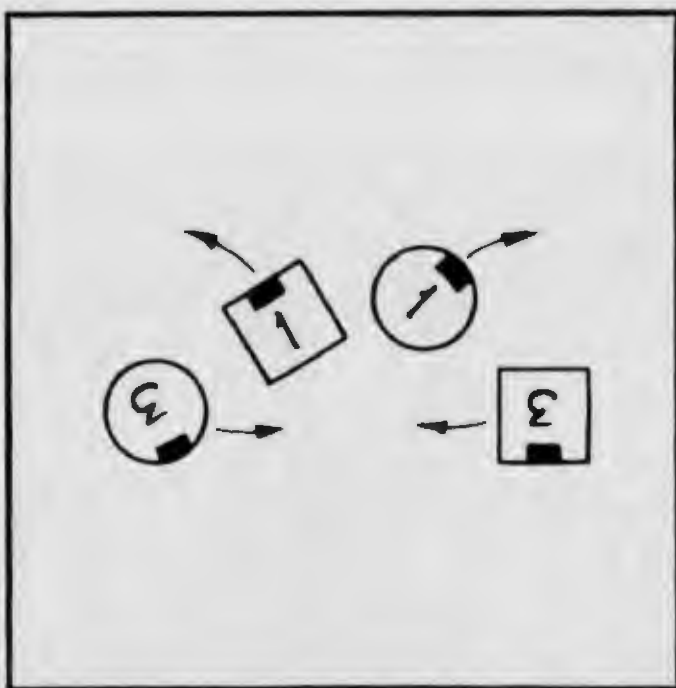
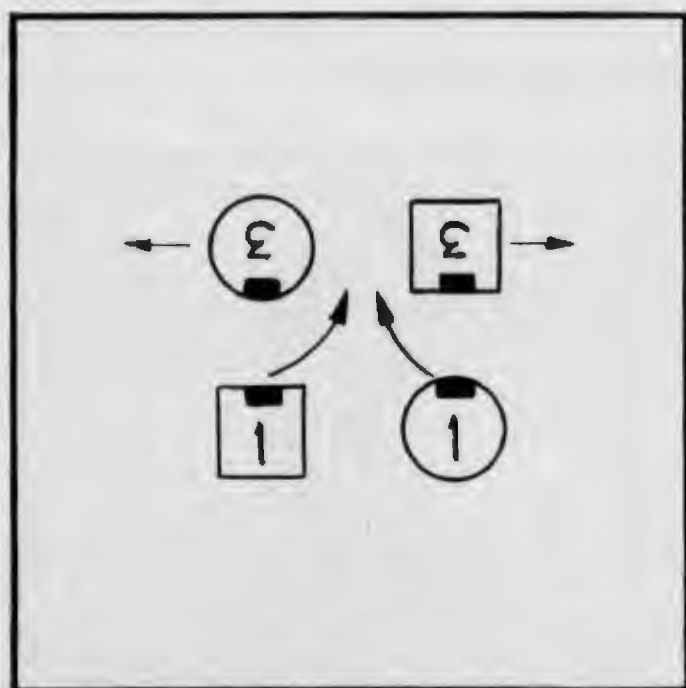


SEPARATE — GO AROUND ONE: One and three pass thru, separate around one and move into the center.

(28) AROUND ONE/TWO TO A LINE:

After splitting a couple, or separating and going around one or two (27), each dancer moves independently halfway around an inactive dancer, to end in a line.

STYLING: The active couples are not the only ones who work. The inactive couple should step apart slightly allowing room for the active dancers to move in between. Once the active dancers have moved through, the inactive couple will step together again so that there will be room for a dancer at each end of the line.



AROUND ONE TO A LINE: "Actives" move between a couple, separate and join to become the ends of a line.

A NOTE TO READERS

This Handbook is just one of a series of many handbooks and textbooks that cover the entire spectrum of the square dance scene. Most of these handbooks appear first as a section of **SQUARE DANCING**, official monthly magazine of The Sets in Order American Square Dance Society, which began publication in 1948. The first Basic Movements Handbook was a mimeographed sheet listing only the few elements of square dance language in use at that time. As square dancing has grown, so has **SQUARE DANCING** magazine and The American Square Dance Society. Symbolic of its growth is this present Handbook, many times larger and in much more detail than its earlier counterparts. A second Handbook for the Extended and Mainstream Basics, which continues on from where this Handbook leaves off, is also available from your caller, your dealer, or from The American Square Dance Society.

(29) GRAND SQUARE: A simultaneous movement wherein the sides are doing one movement and the heads are doing another. The action for the heads is to move forward into the square (4 steps). Turn a quarter on the fourth step to face partner and back away to the side of the square (4 steps). Turn a quarter to face the opposite. Back away to the corner of the square (4 steps) and then turn a quarter to face partner and walk to home (4 steps). Do not turn. (Total to here: 16 steps.) From this point the action is reversed. Heads back away from their partners (4 steps), turn a quarter on the fourth step and walk forward to opposite (4 steps). Turn a quarter and walk forward into the center toward partner (4 steps). Turn a quarter

to face opposite and back up to home (Total: 32 steps). While the head couples are doing the first 16 steps, the sides start by facing their partners, to back away and do the second 16 steps. Completing this, the sides do the first 16 steps, while the heads are doing the last 16. The principle of walking three steps and then turning (or stopping) on the fourth is followed throughout.

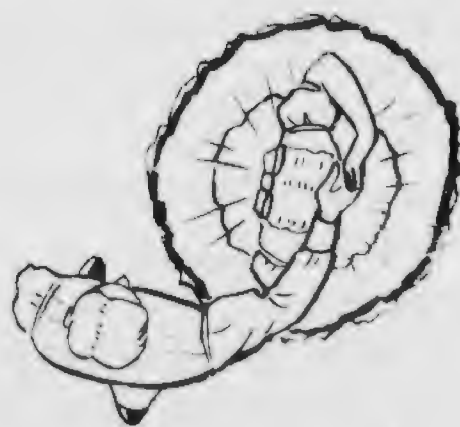


STYLING: *It is most important to dance with the music when doing this movement. In that way all dancers will turn at the same time and the movement will be finished simultaneously by all. If started on the first beat of a phrase the complete pattern will end with the phrase 32 beats later.*

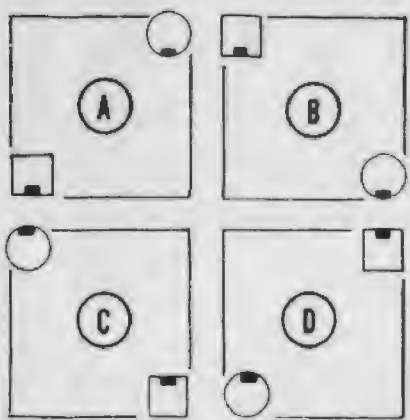
(30) CALIFORNIA TWIRL: Used to reverse direction smoothly while remaining in place. Partners take hands. The man's right hand is joined with the lady's left. They change places with each other by raising their joined hands. The man walks around the lady in a clockwise direction while the lady walks forward and under their joined hands, making a left-face turn. Partners start out facing the same direction, side by side and they

end facing opposite to their original direction, with the lady still on the right side of her partner.

STYLING: *The man's right hand will allow the lady's left hand to turn loosely inside of his, so that a contact is retained throughout. The hold should not be so tight that the movement is uncomfortable or not flexible. COUNT: 4 steps are sufficient for a comfortable California Twirl (also called Frontier Whirl).*

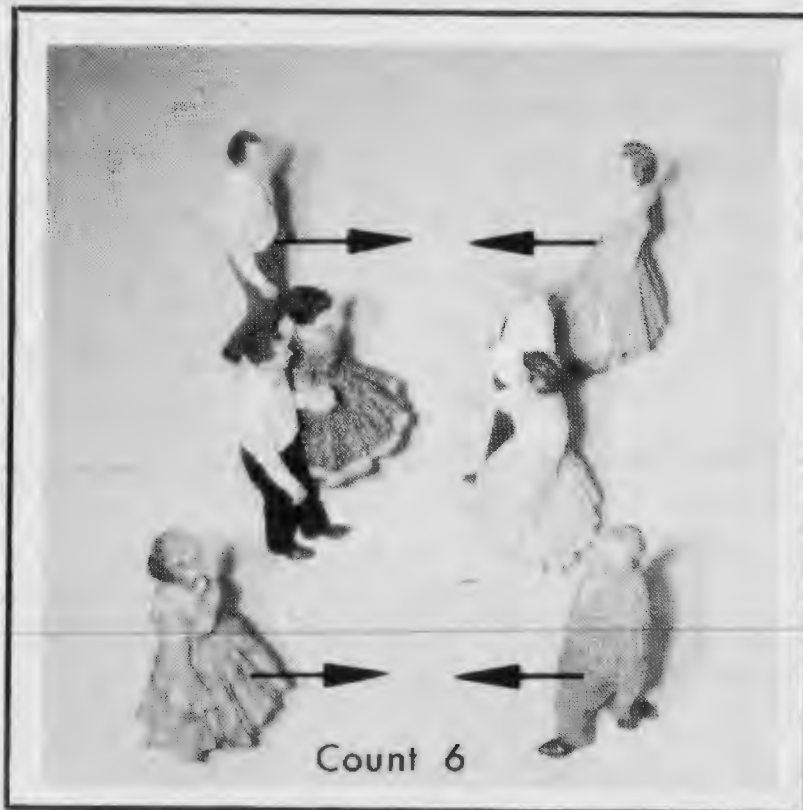
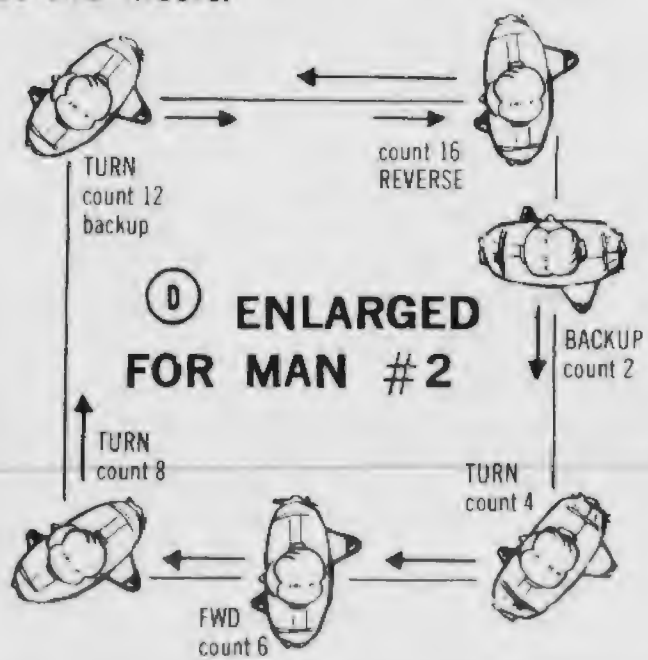


The GRAND SQUARE



MAN #2

In the diagram above the eight dancers are in the respective positions to start the Grand Square. Below we trace the movement of man #2. Now let's watch all eight dancers go through the first 16 steps (the first half) of the pattern. Numbers keep track of the beats of the music.



(31) DIVE THRU: Two couples facing. The couple whose back is to the center of the square (unless otherwise directed) makes an arch with joined inside hands. The other couple, with joined inside hands, ducks under the arch and moves forward. The couple making the arch moves forward and automatically does a California Twirl to face back into the square.

STYLING: *The man and lady making the arch must stand far apart to allow another couple to dive under. At the same time, the couple diving under needs to bend low enough and to stay close enough together, partner to partner, to move underneath the arch. The couple making the arch may sometimes find it wise to release hands momentarily in order to allow enough comfortable moving space for the ducking couple. Once the couple has moved on, the hands can be rejoined for the California Twirl.*

A HANDBOOK EXTRA

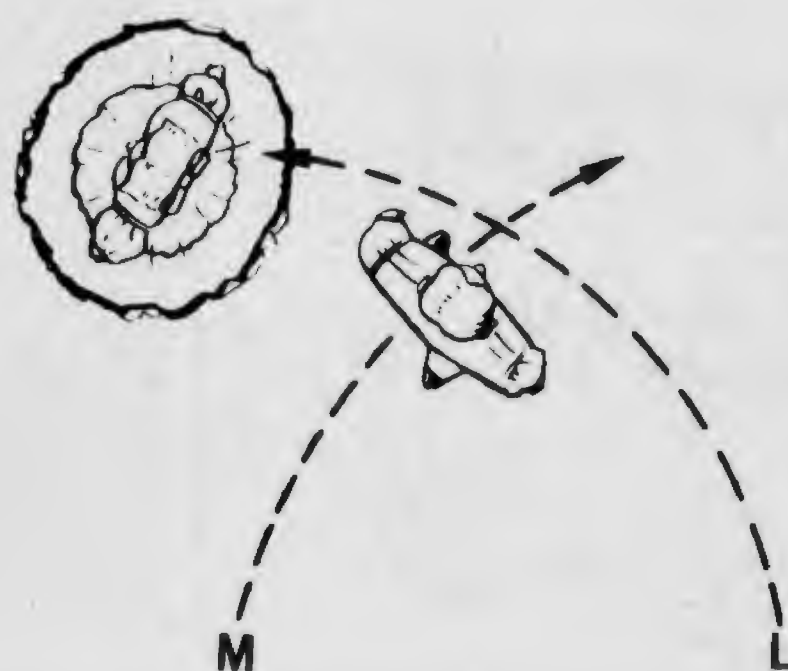
Although not one of the CALLER-LAB basics, Ends Turn In, created by the late Ed Gilmore, has played an important role in square dance language for many years. Because of this we include it here as an "extra."

ENDS TURN IN: In a line of four where all are facing out away from the center of the square, the two in the center make an arch. The two on the ends come forward together, turn, join hands and duck under the arch.

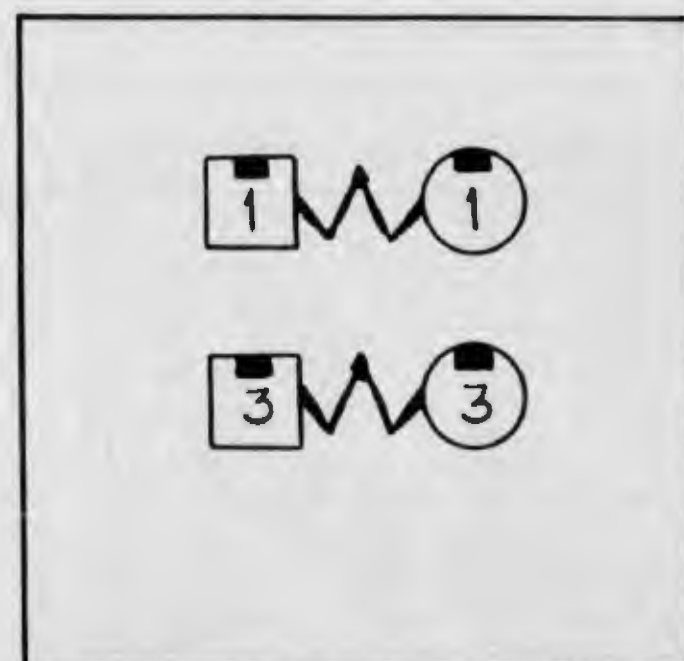
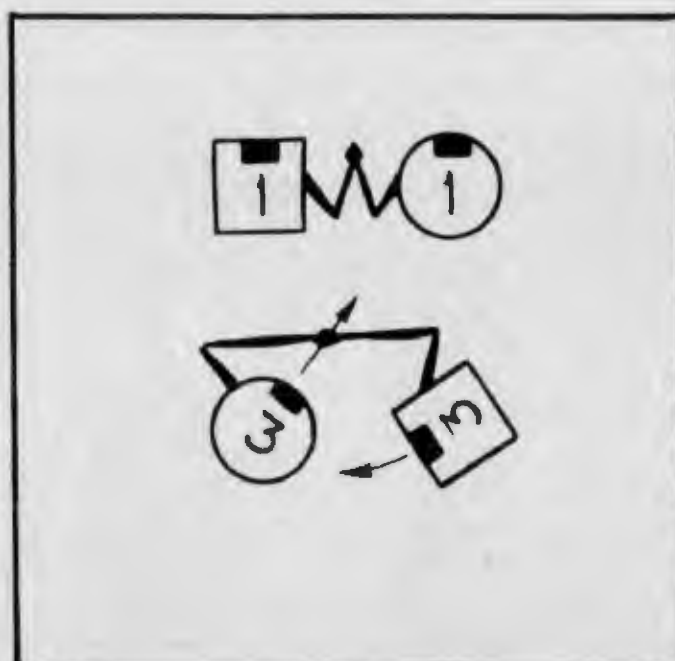
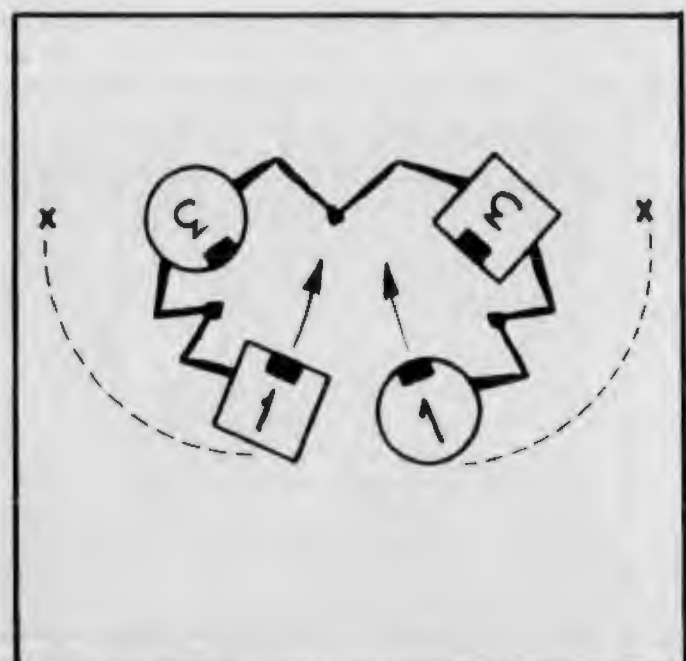
STYLING: *Frequently this movement will follow another forward movement such as lines*

of four Pass Thru. The action of the ends moving forward and turning in to face the center couple is simply a continuing movement. After the couple has dived through, the couple making the arch does an automatic California Twirl to face the center of the square.

(32) CROSS TRAIL THRU: Two active couples meet and, passing right shoulders with their opposites, Pass Thru. The lady crosses in front of her partner, to the left, while the man crosses behind her, to the right. They then follow the direction of the next call.



STYLING: *In cases where the man and woman have exchanged places (i.e. the woman is on the man's left) or when two men or two women are working together as partners, the rule holds that the person on the left (the man's spot in the couple) does the man's part in crossing behind while the person on the right does the woman's part, or crosses to the left and in front. COUNT: Like the Pass Thru, it takes 4 steps.*



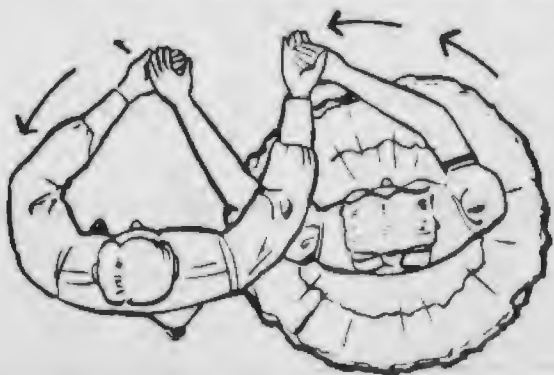
Arch in the Middle — ENDS TURN IN



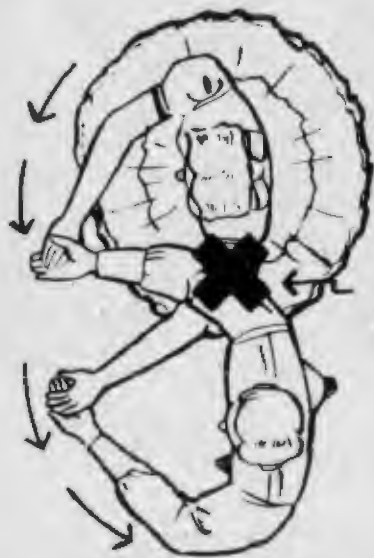
The CROSSTRAIL THRU with two facing couples starts like a pass thru. It is one of the few basics that depends upon a follow-up call (such as "go around one") for its continuation.

(33) WHEEL AROUND: A couple in "normal" promenade position will, as a

The man, who was originally on the inside of the square, will now be on the outside of the square. To Wheel Around a second time the man will again back up as the lady moves forward.



unit, reverse direction by the man backing up and the lady walking forward.



CENTER
OF TURN



The pivot point is the spot between the two people. The turn, unless otherwise called, will be a complete about-face.

STYLING: Remember that this is a Turn figure and that the center of the turn is between the two dancers. The lady's forward motion is equal to the man's backward motion. For comfortable dancing, the man should not pull the lady. The couple should work as a unit, as though the man's right shoulder were attached to the lady's left shoulder and as though a board were tied across both their backs. **COUNT:** To do the movement comfortably and to the beat of the music takes 4 steps.



The Couple WHEEL AROUND.



BOX THE GNAT: Keep the hands secure but loose.



(34) BOX THE GNAT: The effect of this movement is for dancers to reverse direction and exchange places. A facing man and lady join right hands. The lady makes a left-face turn under the man's raised right arm as the man walks forward and around, making a half right-face turn. They finish facing each other.



STYLING: Here is another turn under figure where the hands must be held easily enough so that the man's hand may turn over the lady's fingers. At the completion of the movement the two dancers are in handshake position.
COUNT: You will find that 4 counts will do it.

(35) SINGLE FILE TURN BACK: From a single file promenade those indicated by the call turn out and promenade outside the set in the opposite direction or follow the call.

STYLING: In a regular single file promenade, the men behind their partners, moving in a counterclockwise direction, those instructed by the call, (men or women, etc.) will make a right face turn and move to the outside of the

circle. If told to promenade, they will move clockwise on the outer rim.



SINGLE FILE TURN BACK

(36) ALLEMANDE THAR STAR: With the men in the center making a right hand star and backing up, their partners are on their left arm facing the opposite direction and walking forward. This Allemande Thar Star may be formed from any left hand swing and with either the men or the ladies in the center, depending upon the situation.

STYLING: When the men are in the center backing up, their right hands will form a palms down "box" star, taking the wrist of the man in front of them. When the ladies star they will simply touch hands in the center. The dancers forming the star must remember to allow those on the outside to set the pace, since they have to travel a much further distance. If the centers move too fast, the result is that those on the



A THAR STAR and SHOOT THAT STAR

outside will have to run to maintain the pace. As in any star, the ladies, while on the outside, may elect to hold their skirts.

(37) SHOOT THAT STAR: From an Allemande Thar Star, partners' holds are retained. The Star is released and the dancers walk around each other to follow the next call.

STYLING: *Remember that here, as in other arm turns, the pivot point is mid-way between the two dancers.*

(38) ROLLAWAY A HALF SASHAY: When partners are side by side facing in the same direction with the arm of one partner around the waist of the other, or when two partners are simply holding hands while standing side by side and facing the same direction, the lady rolls across a full turn in front of the man. The result is that the partners have changed places.

STYLING: *This movement is quite commonly done from two standard positions. (1) From a couple with inside hands joined: The lady will use the man's right hand as a help.*

ROLL AWAY HALF SASHAY

The man will use this right hand in gently assisting the lady from his right side to his left. As the lady moves across in front of the man, from his right side to his left, she will begin a left face turn on her first step so that she starts to face the man. She continues on with this turn, releasing the man's hand on the third step and ending on his left side on the fourth step. While the lady is moving across in front of the man, the man moves to his right either by side-stepping or walking approximately 12 to 18 inches, so that when the movement is completed, the man will be standing where the lady originally stood and vice versa. (2) From a Courtesy Turn following a Ladies Chain, Ladies Grand Chain, Right and Left Thru, etc.: As the Courtesy Turn is completed and the couple is about to face in its proper direction, the man will stop and with his left hand still holding his partner's left hand, he will lead her across in front of him. At the same time he will move slightly to his right and on the third and fourth steps the lady will turn left face, moving to the left side of the man, having released left handholds. Frequently the next call will require the same partners to join adjacent hands (man's left, lady's right) to follow the next action. COUNT: It will comfortably take 4 steps.





ALAMO STYLE – BALANCE forward, BALANCE back.

(39) ALAMO STYLE: An even number of dancers in a circle, alternately facing in or out with joined hands, ready to follow directions of next call.

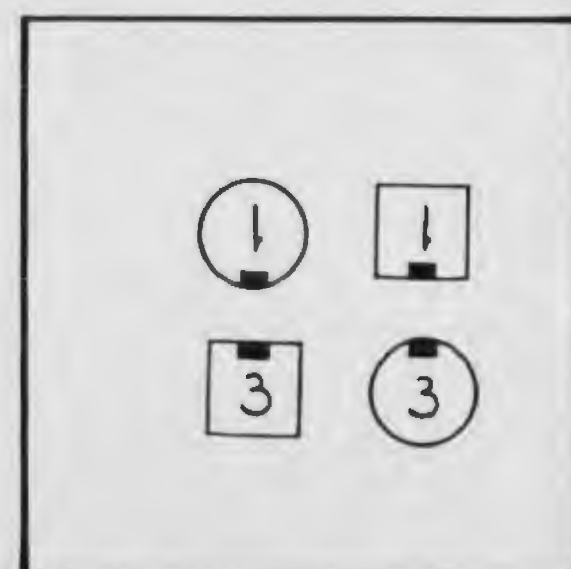
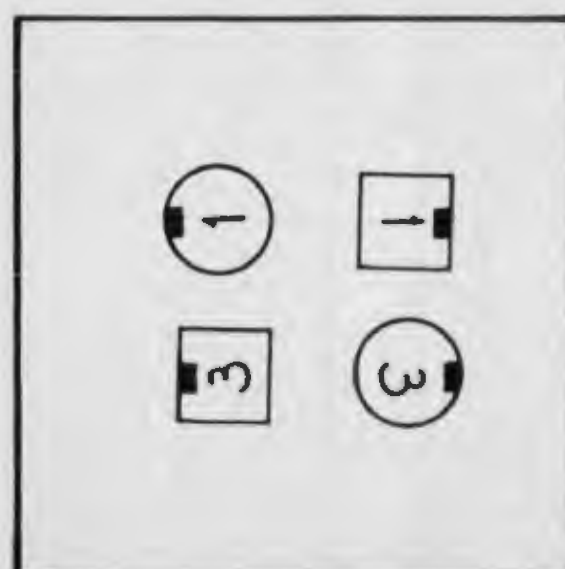
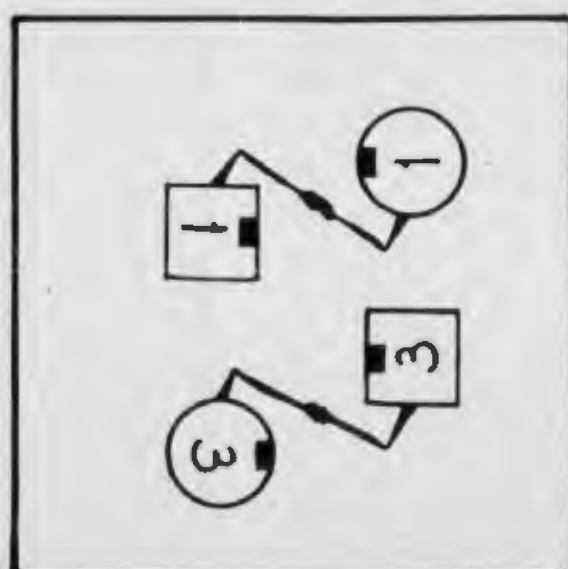
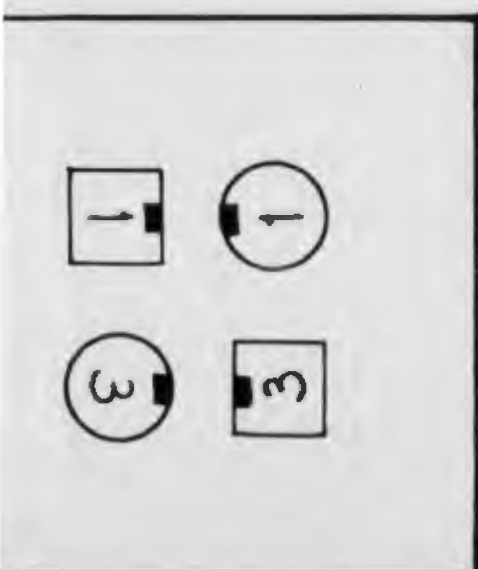
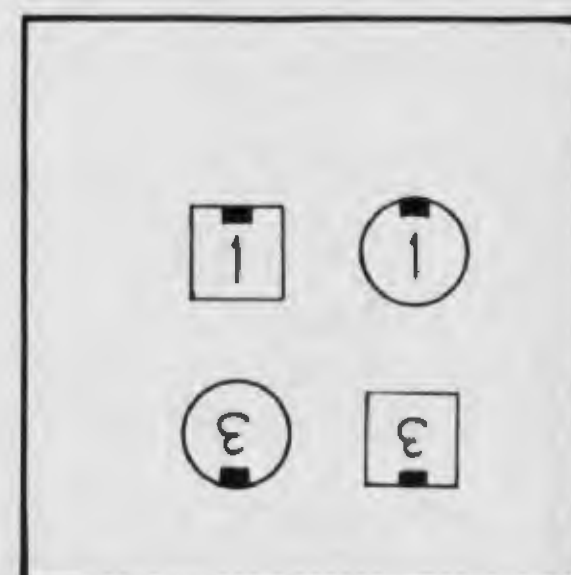
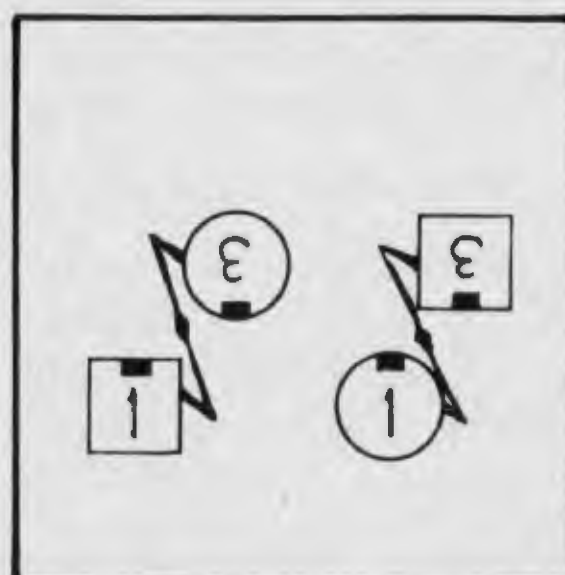
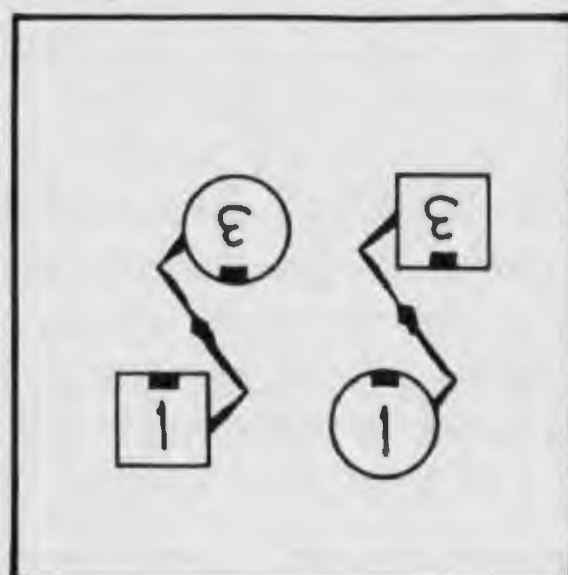
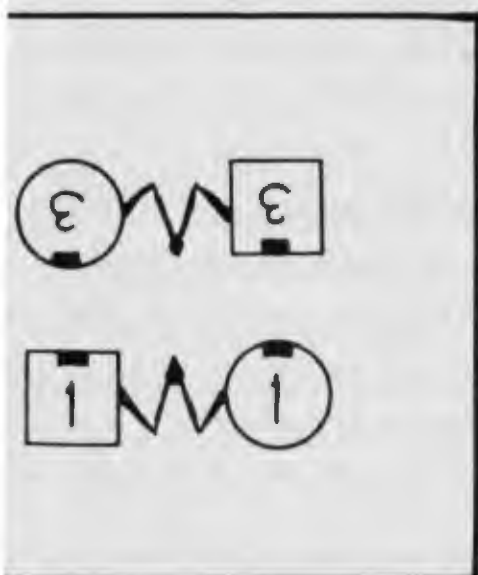
STYLING: By having the hands up, palm to palm with the dancers on each side, it is quite comfortable to turn by the right or the left as directed.

(40) BALANCE: Partners facing each other, or dancers facing in the same or alternating directions, take one step forward and close or touch with the other foot, then step back and touch or close.

STYLING: In an Alamo Style (39), a gentle “springing” mechanism is set up. The balance forward will bring the dancers almost side by side with the dancers adjacent to them. If the forward motion is uncomfortable, chances are you’re moving too far forward. When you balance back the distance should still be close enough so that you are able to stand straight—not bending over. A very pleasing variation is to Two-Step (step-close-step) forward and back. **COUNT:** A single Balance forward and back will take 4 steps.

(41) SQUARE THRU: Executed by two facing couples. Take the opposite’s right hand, pull on by. Turn a quarter to face

The SQUARE THRU movement requires the dancers to give a right to their opposite, pull by, turn a quarter to face their partner, give a left, pull by, turn a quarter and continue on until figure is completed.



partner; take partner's left hand, pull on by. (A Half Square Thru has been completed at this point.) Turn a quarter to face opposite; take opposite's right hand, pull on by. (A Three-Quarter Square Thru has been completed at this point.) Turn a quarter to face partner; take partner's left hand, pull on by but do not turn. Follow next call. Couples may be any combination of men and/or women.

STYLING: *Hands should be taken in the same manner and height as in a Right and Left Thru or Right and Left Grand and, as in these other movements, the hands should be released as soon as the dancers have passed by each other. A prolonged handhold could turn the dancer in the wrong direction. After a bit of practice the corners will be rounded more, rather than pulling through and doing a square, military turn.* **COUNT:** *For a comfortable full square thru figure on 10 steps.*

(42) WRONG WAY PROMENADE:

Within the confines of a square or a large circle the couples or individuals will promenade in a clockwise direction.

STYLING: *A regular counterclockwise promenade can be reversed by a couple Wheel Around (33) which will place the man on the outside, away from the center of the square.*

(43) STAR THRU: Called to two facing dancers. Man's right hand is placed against the lady's left, palm to palm, fingers up. Joined hands are raised as the two walk toward each other and the lady does a quarter left-face turn under the man's right arm as he does a quarter

right-face turn. They end up side by side with the lady now on his right.

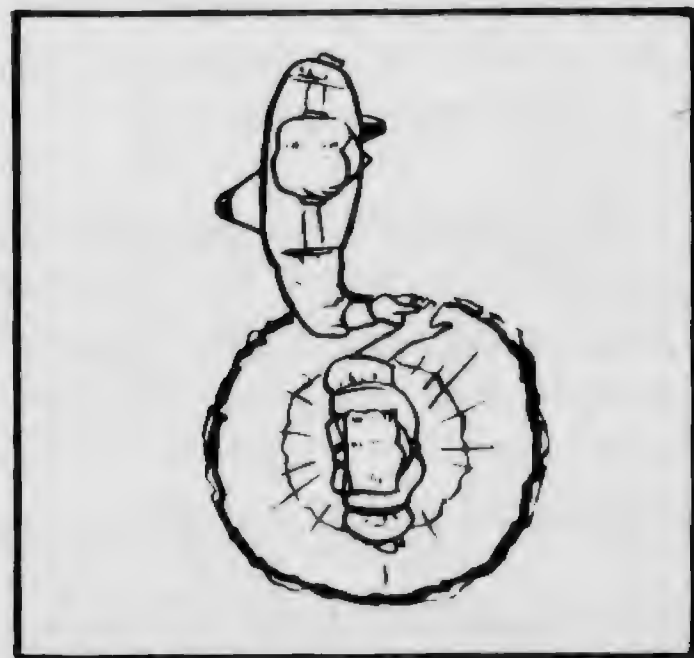
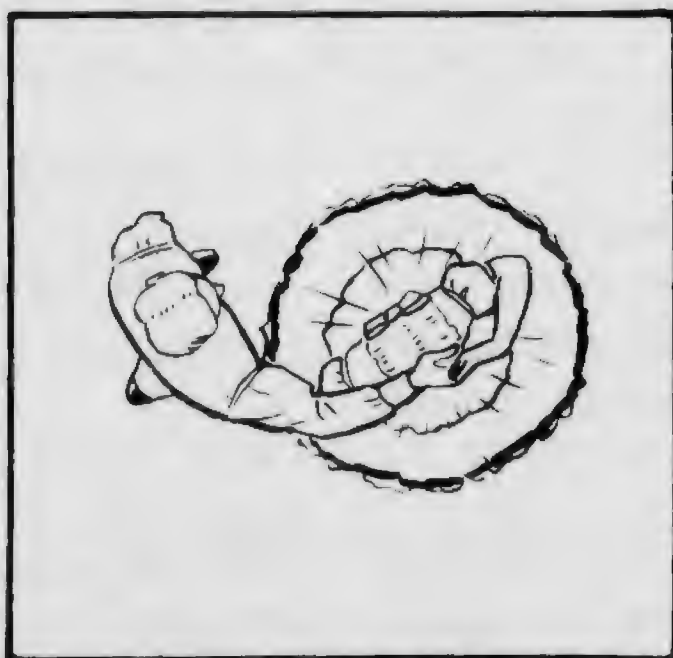
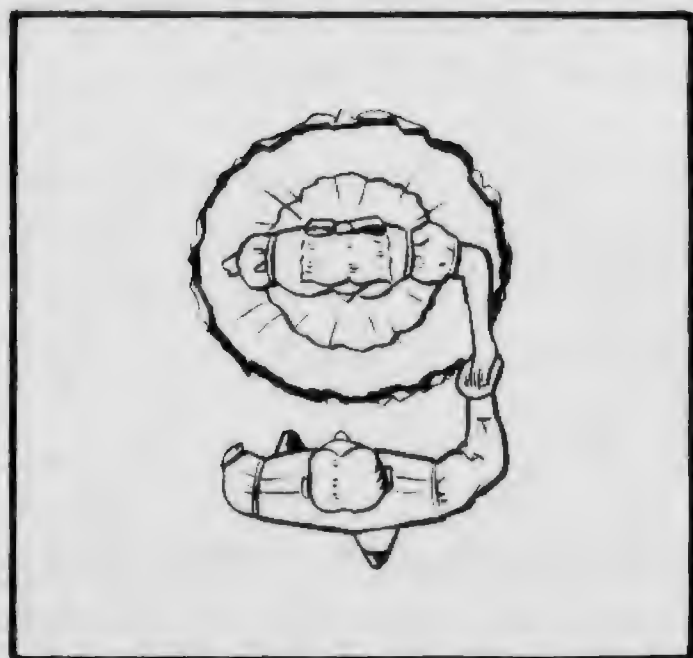


STYLING: *This is a turn under movement that actually requires no grip. The palm to palm hand contact is quite simple. Dancers have 4 steps to do the movement so that a part of the quarter turn is done on each step. Men will always turn right; ladies will always turn left. COUNT:* *To be done comfortably, without rushing, 4 beats should be allowed.*

(44) COUPLE BACKTRACK: In promenade position the man and the

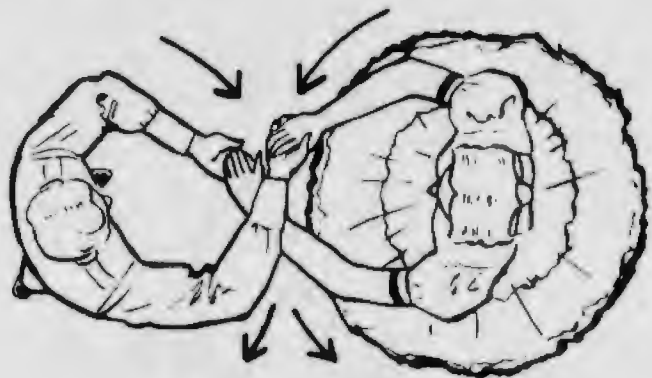


lady do individual about-face turns (the man right face, the lady left face) so the

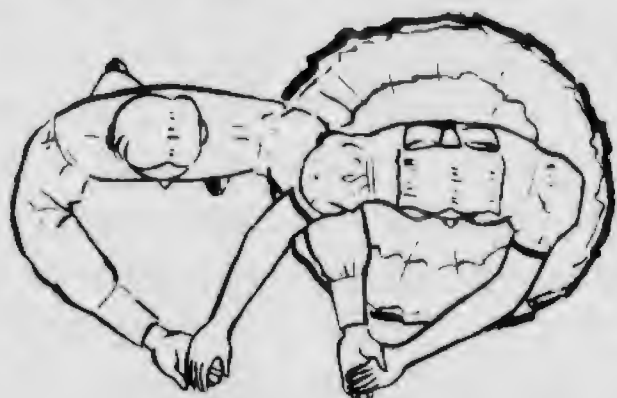


STAR THRU: Man walks around as lady ducks under to end side by side.

couple is facing opposite to its original direction. The handholds have not been released. The man is still on the inside; his partner is now on his left.



STYLING: *Dancers should move equally. Neither should forget the turn is a gentle pull and not a yank or jerk. COUNT: 2 steps are considered to be sufficient.*



(45) THREE-QUARTER CHAIN: The ladies designated make a Right Hand Star in the center and walk forward past two positions, or three-quarters around the square, where they are turned with a Courtesy Turn or as directed. If starting from home position, the ladies in traveling three-quarters will move and be Courtesy Turned by their original corner.

STYLING: *Styling points mentioned in Ladies Chain (14) and Ladies Grand Chain (17), will apply here. COUNT: 10 steps will do it.*

(46) PROMENADE THREE-QUARTERS: Those indicated by the call will promenade three positions around the square.

STYLING: *The call may tell you to "stand behind the sides," to "promenade outside and then to split the sides," etc. On any promenade outside the set, the inactive couples should remember to move in and allow room for movement on the outside.*

(47) SWAT THE FLEA: Like its opposite, Box the Gnat (34), the effect of Swat the Flea is for the dancers to



reverse their facing direction and exchange places. A facing man and lady join left hands. The lady makes a half right-face turn under the man's raised left arm as the man walks forward and around, making a half left-face turn. They finish facing each other.



STYLING: *The joined hands must be held easily enough so that the man's hand may turn over the lady's fingers while still providing some degree of security. At the completion of the movement the two dancers are in left handshake position. COUNT: 4 steps.*

(48) LEFT SQUARE THRU: Executed by two facing couples. Take the opposite's left hand, pull on by. Turn a quarter to face partner; take partner's right hand, pull on by. (A Half Left Square Thru has been completed at this point). Turn a quarter to face opposite; take opposite's left hand, pull on by. (A Three-Quarter Left Square Thru has been completed at this point.) Turn a quarter to face partner; take partner's right hand, pull on by but do not turn. Follow next call. Couples may be any combination of men and/or women.

STYLING: *This is just the reverse of the Square Thru (41) and the same basic suggestions apply. COUNT: For a comfortable full Left Square Thru figure on 10 steps.*

(49) SLIP THE CLUTCH: From an Allemande Thar Star those in the center will stop, and retaining the star, they release handholds with the person beside them. At this point all will move a step forward and each dancer is ready to give



SLIP THE CLUTCH

that same hand to the next person coming toward him on the outside or to follow the call for the next action.

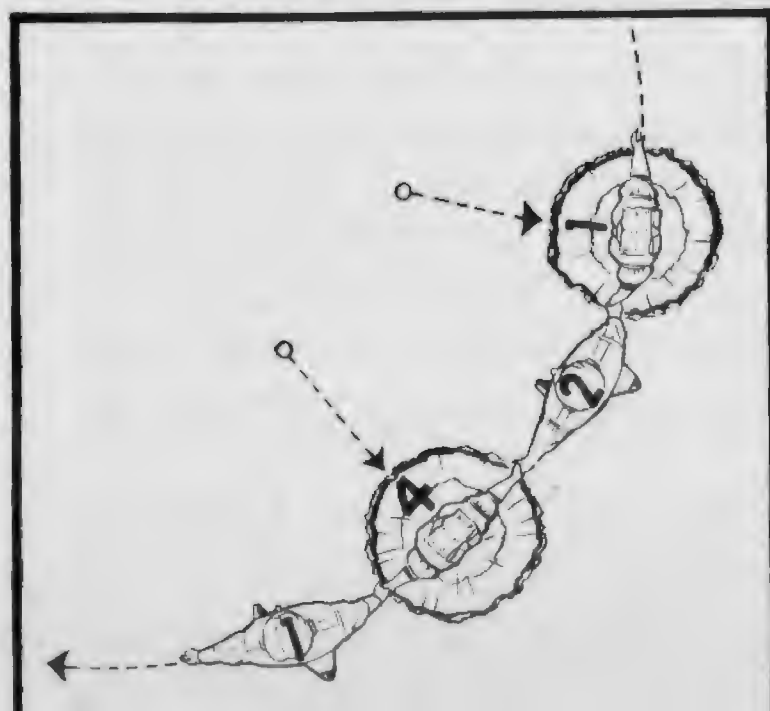
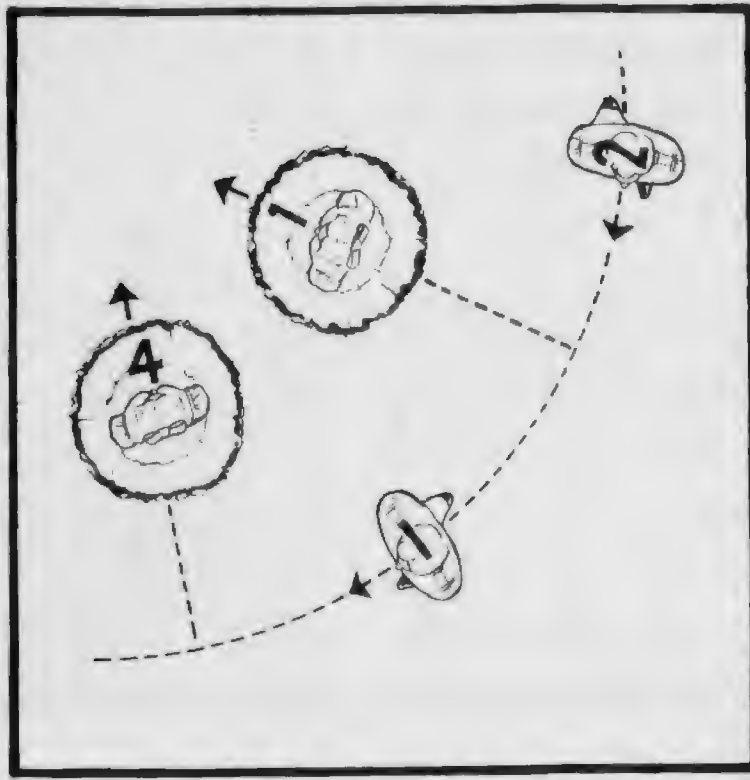
STYLING: *Despite the change of moving direction you can make the switch flowing and*

comfortable if the armhold is released effortlessly and that same hand is held ready to turn the next person as directed. Ladies, when you're on the outside of an Allemande Thar Star you may elect to hold your skirts with the free hand and "work" them slightly as you move. Men, to be most effective your Star should be with "Box" Star handholds.

(50) LADIES IN, MEN SASHAY: This movement starts from a circle of alternating men and women dancers all facing into the center. The ladies leave the circle and move directly to the center of the square as the men move to the left behind them. The ladies move back to the circumference of the circle once again and rejoin hands with the men. Each man will have moved one position to his left.

STYLING: *The men's foot action during this is a walk. For the ladies, it involves the portion of the old Texas Star with the ladies going into the center, bunching their skirts and backing out once again. COUNT:* For comfort, figure on 8 steps for one change.

In LADIES IN, MEN SASHAY the ladies move directly into the center, pause, then back out as the men move to the left one position. The photos plus the diagrams tell the story.





Standard HALF SASHAY is executed without a turning movement.

(51) HALF SASHAY (Standard): In a regular couple side by side setup, the dancers will drop hands; the lady steps forward slightly as her partner steps slightly back. Without turning, the man walks or side-steps behind the lady and to his right, while at the same time the lady walks or side-steps to her left. Having cleared each other, the man steps slightly forward and the lady slightly back until they are once again side by side, having exchanged places.

STYLING: *As a traditional movement, the Half Sashay would usually be done in a sliding step-close-step. In contemporary dancing the walking steps seem to be most frequently used. If the couple standing side by side is facing in opposing directions then the action will be a nose-to-nose Half Sashay.* **COUNT:** 4 steps.

(52) WRONG WAY THAR: From any right hand swing a Wrong Way Thar may be achieved with those backing up in the center making a left-hand star.

STYLING: *Whenever you are in the center of an Allemande Thar Star or a Wrong Way*

Thar your pace will depend upon the speed set by those on the outside. The tendency to rush the center of the star often makes those on the outside run or move uncomfortably fast. Arm-holds follow the prescribed description, not being a rough grip but a light pressure hold below the elbow. NOTE: For comfort you must make a right hand turn before forming the Thar Star.

WRONG WAY THAR



A Project of the Sets in Order American Square Dance Society

SIOASDS is dedicated to the Promotion, Protection and Perpetuation of American Square Dancing. Members of The Society are in every one of the United States, in all the Canadian Provinces and in more than 50 countries around the world where square dancing is enjoyed. As you continue to square dance and as you experience the great pleasures that are in store for you, you will undoubtedly learn more about The Society and its many projects. You'll read about us each month in The Society's official publication, SQUARE DANCING and keep up to date with The Society's many activities. All members of The Society everywhere take this opportunity to welcome you into The World of Square Dancing.

*Bob Osgood, Editor and Publisher
Los Angeles, California*

GLOSSARY OF SQUARE DANCE TERMS

THE BASIC MOVEMENTS covered on the previous pages make up the "basic language" of square dancing. There are other "command" and "directional terms" used by the caller to steer the dancer through the pattern. Much of this is simply descriptive English, used to tell you which way to face, how far to turn and where to go. We're also including some of the traditional terms that have always been a part of the language of square dancing. Some may not be in active use at the moment but who knows when they may pop up at a dance in the future.

Across the Set: (In square formation) Action will occur between two opposite couples, i.e., head ladies Chain across the set, or in a Grand Chain, all four ladies will move from their partner to the men across the set. (In two facing lines of four) Couples will Right and Left Thru or ladies will Chain from one line to the other.

Active Couple (or couples): Those designated by the caller to take action.

All the Way Around: (See Full Turn Around.)

Along the Line: (In two facing lines of four) Couples will Right and Left Thru or ladies will Chain with the others within the same line.

Behind You: Referring to the person directly in back of the one to whom the call is directed.

Break: To release hands, to let go.

Break to a Line: (See Circle to a Line)

Corner: When in a square or circle formation, the corner is the person to the man's left or the lady's right at the time of a call.

Eight to the Center: Dancers progress three steps into the center of the set, stopping on the count of four. If hands are joined arms should be down to start and then can be raised into the center on the count of four.

End Ladies Chain: In regular facing lines of four the two ladies at the end of each line will chain diagonally across from one line to the other.

Face In—Face Out: Calls for a 90° change of direction.

Face the Sides—Face the Heads: Directs a person to turn his back on his partner and face the outside couples.

Face Those Two: Designated persons will face those with whom they have just been working.

Face to the Middle: A call usually directed to active couples to change their present facing direction to make a quarter turn toward the

center of the square. When in an even numbered line dancers should turn a quarter to face the center of that line.

Face Your Own: Designates a quarter turn to face partner.

Four Ladies (Gents) Promenade: Those indicated by the call will promenade single file to the right (counterclockwise) either inside or outside of the square as indicated. The distance to be covered (half-way, all the way, etc.) would be directed by the call. Those not active at the time will either move into the center while the others are promenading outside, or they will move away from the center while the others promenade inside.

Full Turn Around: This movement is basically descriptive of an arm turn or Courtesy Turn that is greater than halfway and is completely dependent upon a good following descriptive call to direct the dancers' next movement.

Home: For each man, his starting position in the square; for each lady, the home position of the man with whom she is at the time of the call.

Ladies Center Back to Back: The ladies indicated by the call either head toward the center or are turned to stand back to back, bunched into the center.

Ladies Center—Back to the Bar: Ladies move from their home spot into the center of the square and then return to the starting position on "bar" (which rhymes with "Star"). This is a preliminary movement and is followed by a Four Men Right Hand Star.

Line: (definition) Dancers indicated are lined up shoulder to shoulder in the direction given by the call.

Lines Pass Thru: In two equal-size, facing lines of three or four, the lines will move forward so that each dancer passes right shoulders with his opposite. Having passed thru the dancers will follow the next call.

Make an Arch: Two people raise joined hands. This can be a single arch if two people are standing side by side, or a double arch if they are facing and can use both hands.

On to the Next: After executing a movement with a couple (or single dancer) the active person or couple will leave that position and move on to the next position in the direction they were going.

Opposite: The lady across the set from a man at the time of a given call.

Partner: The person on the man's right (lady's left). Also called Taw, Mother, Ma, Pa, etc.

Patter: The caller's rhyming filler material used as timekeepers, not necessarily important to the execution or direction of a movement.

Promenade Flourishes—Twirls: Turn the lady under the man's raised arm. **A twirl is used only to precede a promenade.** For a pickup twirl to a promenade following a Right and Left Grand, joined right hands are held high and the lady right-face turns once and a half under the joined hands, to end facing the same direction as the man and in promenade position. During the twirl the lady moves with the man and she continues to progress in a counterclockwise direction on the outside of the circle.

Pull Her By (or Pull By): Two dancers, each holding the other's hand, Pull By each other and move on as indicated by the next call.

Quarter More: A one-quarter continuation of the movement then being executed.

Reverse: The call to change a Right Hand Star to a Left; a clockwise moving circle to a counterclockwise moving circle, etc.

Right Hand Lady: One lady ahead or counterclockwise from where the man is at a given call.

Rip 'n Snort: From a circle, and all keeping hands joined, those indicated by the call move across to their opposite couple who make an arch. Leading the other dancers with them the active couple ducks under the arch made by the opposite, and the lead couple, only, releases partner's hand. Separating, one dancer leads the line clockwise and the other counterclockwise away from each other and around the outside until they once again meet and join hands in the circle and facing in. After all have gone under the raised arch, the arching couple does a simple turn under their own arms without releasing handholds. Occasionally, the call will indicate that facing lines are to be formed rather than a circle.

Roll Back: If in couples, roll away from partner. If in single file, roll away from center.

Roll Promenade: When a Couple Promenade is called just before the completion of a Do Paso or any figure normally ending with a Courtesy Turn, the dancers will do a Wheel Around or "Roll Promenade" in Promenade position rather than awkwardly switching from Courtesy Turn position.

See Saw: Two facing dancers advance and pass left shoulders. Each moves to his left passing in back of the other person and, without turning, passes right shoulders and moves backward to place.

Spread the Star Way Out Wide: From a Star Promenade inside dancers retain the Star, outside dancers extend the hold with partner to a full arm's length.

Straight Ahead: Directional instruction to pull by or move straight ahead without turning. In an Allemande Thar setup, for example, the call Straight Ahead would be similar to a Slip the Clutch.

Suzy Q: Two facing couples. Each dancer steps forward and turns his opposite with the right forearm all the way around. Returning to the starting position and without taking an extra turn, each dancer turns his partner with a left, then repeats the movement, opposite right then back to partner for a Courtesy Turn. The men pass left shoulders each time as they move from opposites to partners. (Can be called descriptively without using the figure name if desired.)

Swap: (Change, Exchange, Trade) To exchange partners.

Swing the One Across the Hall: Call normally goes to the men. If two are involved, they just pass right shoulders while trading places. For four men they just move into the center and progress clockwise across the set, letting the man to the left have the right-of-way. In some areas, the men make a Right Hand Star doing this movement.

Swing the One Behind You: Can be called from a Single File Promenade. Those indicated by the call turn out from the square (right face) and directly into the swing position with the person behind them.

Taw: The man's partner, sometimes referred to as Ma.

Those Who Can: Refers to those who are so situated that they can execute intelligently the given call. This is to assume that some of the dancers are not in the proper position.

Tip: One segment in a square dance evening from the time the squares are formed until they have completed that particular brace and have been released by the caller. Tips vary in different areas. A standard tip in some regions consists of one patter call and one singing call.

Turn Back From a Grand Right and Left:

Following a Grand Right and Left, instead of promenading when dancers meet their partners, they turn with a right forearm, halfway around to face the other way, then do a wrong way Right and Left Grand or follow the call.

Wrong Way: The opposite from the normal or accepted direction.

YOUR INDEX OF TERMS

ALL THE TERMINOLOGY contained between the covers of this book is listed here alphabetically. The reference at the right indicates where the full description of this particular movement may be found. Those listed "Extra" will be located after the number indicated.

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About the Basic Movements of Square Dancing



THERE WAS A TIME, and not too many years ago at that, when square dancing was limited to only a very few terms, most of which could be learned during just one evening of square dancing. This phase of the activity was what many people refer to as the traditional style of square dancing. If you were new to the activity you would be ushered into the number four spot in the square. There you would have an opportunity to watch couple number one as they visited each couple to do a specific pattern. Then number two would

follow suit. Then number three. Finally it would be your turn and by that time you had memorized the simple pattern and were probably just as proficient as the ones who had preceded you.

The contemporary form of American Square Dancing is built along different lines. Instead of each dancer memorizing the entire pattern, during his beginner class experience he learns a number of basic movements. The caller in turn will use these movements in a seemingly extemporaneous succession of patterns and the dancer simply follows these *commands*, moving to the beat of the music and allowing the caller to lead him slightly before each call is executed.

Once you have been taught the basic terms in this Handbook, you will be able to dance hundreds of different movements, utilizing these basics in a variety of arrangements and patterns. It may be some time before you can say with assurance that you have *learned* them. Don't be discouraged if at any time the learning seems to come slowly. With practice each movement will become smooth and your dancing will reach its zenith.



A special "thank you" to Johnny LeClair and Jon Jones, Chairmen of the CALLERLAB Mainstream Basics Committee and their committee members for the research that went into developing this list.

(YOUR SWEETHEART, *continued*)

Close, Fwd, —; Side, Close, Thru M face LOD, —;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8:

PART B

17-20 **Fwd Two-Step; Drift Apart Two-Step to MODIFIED BUTTERFLY; (Wrap) Wheel, 2, 3 face WALL & Slightly RLOD, —; Wheel, 2, 3 face COH & LOD, —;**

21-24 **(Unwrap) R Turn, 2, 3 to face WALL in OPEN-FACING, —; Side, Close, Thru to BUTTERFLY, —; Side, Close, Side, Close to CLOSED; Side, —, Cross to BANJO M face LOD, —;**

25-28 **Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Fwd, Lock, Fwd, Lock, Walk, —, 2 M face WALL in CLOSED, —;**

29-32 **Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind to SEMI-CLOSED facing LOD, —; Fwd, —, Pickup to CLOSED, —;**

SEQUENCE: A — B — A — B plus Ending.

Ending:

1-2 **CLOSED M face LOD Side, Behind, Side, Behind; Apart, —, Point, —.**

LAMPLIGHT WALTZ — Grenn 14244

Choreographer: Al Rowland

Comment: A nice waltz routine with equally nice music.

INTRODUCTION

1-4 **CLOSED M face WALL Wait; Wait; Side, Touch, —; Side, Touch, —;**

PART A

1-4 **Fwd, Side, Close; Bk, Side, Close; Dip Bk, —, —; R Pivot, 2, 3 end in SEMI-CLOSED face LOD;**

5-8 **Fwd Waltz, 2, 3; Pickup to CLOSED, 2, 3; (L) Waltz Turn; (L) Waltz Turn end M face WALL;**

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 in BUTTERFLY M face WALL:

PART B

17-20 **(Twirl) Side, Behind, Side to BUTTERFLY; Twinkle, 2, 3; L Roll, 2, 3; 4, 5, 6 end M face WALL in BUTTERFLY;**

21-24 Repeat action meas 17-20 except to end OPEN facing LOD:

25-28 **Fwd Waltz, 2, 3; (Fwd, 2, 3) Fwd, Turn, 3 M end facing RLOD in SIDECAR; Bk up Waltz, 2, 3; Bk, Turn M face WALL**

in CLOSED, Close;

29-32 **Side, Behind, Side; Front, Side, Behind; Side, Draw, Close; Side, Draw, Close;**

SEQUENCE: A — B — A — B plus Ending.

Ending:

1 **Apart, Point, —.**

SAN FRANCISCO MIXER — Grenn 14243

Choreographers: Jimmy and Vivian Holeman

Comment: A fun two-step mixer with adequate music.

INTRODUCTION

1-4 **OPEN M face WALL Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**

DANCE

1-4 **Fwd Two-Step; Fwd Two-Step end CLOSED face WALL; Side, Close, Fwd, —; Side, Close, Back end in SEMI-CLOSED, —;**

5-8 Repeat action meas 1-4 except to end CLOSED M face WALL:

9-12 **(Twirl) Side, Close, Side, Touch; (Rev Twirl) Side, Close, Side, Touch; Back Away, 2, 3, Touch; Together, 2, 3, Touch BUTTERFLY;**

13-16 **Side, Close, Side, Touch; Side, Close, Side, Touch; Back Away, 2, 3, Touch; Together, 2, 3, Touch;**

SEQUENCE: Dance goes thru five times plus Ending.

Ending:

1-4 **SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (Twirl) Walk, —, 2, —; Apart, —, Point, —. *Meas 11-12-15 and 16 are change of partners. After backaway from partner return to a new partner moving to the right. M progresses RLOD and W LOD.**

CARIBBEAN CHA CHA — Grenn 14244

Choreographers: Bill and Jean Filbert

Comment: A busy cha cha routine with big band music.

INTRODUCTION

1-4 **Partners facing M WALL no hands joined Wait; Wait; Fwd, Bk, In Place/2, 3; Bk, Fwd, In Place/2, 3;**

5-8 **Side, Recov, XIF/Side, XIF; Side, Recov, XIF/Side, XIF; Side, Recov, XIF/Side, XIF; Side, Recov, XIF/Side, XIF;**

PART A

1-4 **Fwd, Bk, In Place/2, 3; Bk, Fwd, In Place/2, 3; Roll L Face, 2 end LEFT-OPEN face RLOD, Rock Bk/Recov, 2; Rock Bk, Recov, Fwd/2, 3;**

5-8 **Fwd, Bk, (Twirl) L Turn/2, 3 end facing LOD; Bk, Fwd, In Place/2, 3; Fwd, Bk,**

In Place/2, 3; Bk, Fwd, L Turn M face COH/2, 3;

9-12 M facing COH repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end M face WALL:

INTERLUDE

1-4 Repeat action meas 5-8 of Intro end OPEN facing LOD:

PART B

1-4 **Fwd, Bk, In Place/2, 3; Bk, Fwd, In Place/2, 3; XIF, XIF, Fwd/2, 3; XIF, XIF, Fwd/2, 3;**

5-8 Repeat action meas 1-4 Part B:

9-12 OPEN facing LOD Side, Close, Bk/Close, Bk; Side, Close, Fwd/Close, Fwd; Fwd, 1/2 R Turn face RLOD in LEFT-OPEN, Bk/2, 3; Bk, Recov, Fwd, 2;

13-16 Starting on opposite foot repeat action meas 9-12 Part B end partners facing M WALL no hands joined.

SEQUENCE: A — Interlude — B — Interlude — A plus Ending.

Ending:

1-4 Side, Recov, XIF/Side, XIF; Side, Recov, XIF/Side, XIF; Side, Recov, XIF/Side, XIF; Side, Recov to OPEN face LOD, Fwd, 2;

5-6 Fwd, Bk, In Place/2, 3; 1/4 R Turn, 1/4 Side Turn face RLOD in LEFT-OPEN, Point Fwd, —.

GOOD OLD DAYS MIXER — USA 203

Choreographer: Shelby Dawson

Comment: A fun mixer with real peppy music. Cues on one side of record.

INTRODUCTION

1-2 OPEN Wait; Wait;

PART A

1-4 Point, Step Bk, Point, Step Bk, Heels Out, Heels In, Heels Out, Heels In; Walk, —, 2, —; 3, —, 4, —;

5-8 Repeat action meas 1-4 Part A:

PART B

9-12 Fwd, —, Point, —; Bk, —, Point, —; Fwd, —, Point, —; Bk, —, Point, —;

13-16 Walk, —, 2, —; 3, —, 4, —; (Progress Fwd) Roll Bk, —, 2, —; 3, —, 4, —;

SEQUENCE: Dance goes thru six times.

NOTE: The number of rounds in each issue fluctuates because we limit the round descriptions to records produced especially by square/round dance record companies. The period just following the National Convention each year is usually heavy with new releases. You can expect quite a few in the coming months.

Here are the four high-rated singing calls selected by our reviewer for this month.

SINGING CALLS

GYPSY

By Shelby Dawson, Claremont, California

Record: Windsor #5071, Flip Instrumental with Shelby Dawson

OPENER, MIDDLE BREAK, ENDING

Four ladies chain go across the ring I say

Join hands circle left go walking round

Ladies center men sashay circle left and then

Ladies center men sashay allemande and weave

Wind in and out till you meet your own then

Swing your pretty gypsy promenade the land

Oh pretty gypsy I miss you night and day

Pretty gypsy forego your wandering way

FIGURE:

One and three square thru get four hands

Go all the way around I say swing thru and

Boys run to the right bend the line

You know pass thru wheel and deal

Double pass thru track II I say

Swing corner waiting there allemande left

New gypsy promenade the square

Oh pretty gypsy

I miss you night and day pretty gypsy

Forego your wandering way

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AIN'T LOVE GOOD

By Jon Jones, Arlington, Texas

Record: Kalox #1201, Flip Instrumental with Jon Jones

OPENER, MIDDLE BREAK, ENDING

All four ladies chain go straight across

Turn and chain the ladies home again

Join hands and circle go walkin'

Round that ring left allemande

Now weave around that land

Ain't love good and its so good for you

Swing with your girl and then promenade

You opened up my eyes and made me realize

Just how good love is ain't love good

FIGURE:

Those heads square thru four hands you know

Around the corner do a do sa do

Do a curlique walk and dodge

Now partner trade

Then go right and left thru somehow

Flutter wheel across and now slide thru

Swing the corner girl and promenade

You opened up my eyes and made me realize

Just how good love is ain't love good

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SINGING CALLS

BABY FACE

By: Frank Lane, Estes Park, Colorado

Record: Dance Ranch #637, Flip Instrumental
with Frank Lane

OPENER, MIDDLE BREAK, ENDING

Why don't you allemande left then
Turn your partner right boys star left
One time around and then you star promenade
With your maid hang in there boys and
Girls backtrack I say oh the second time
You turn her right and do a left allemande
And promenade you set my heart a thumpin'
You sure started something
You sure started something with
Your pretty baby face

FIGURE:

Oh those heads curlique then walk and dodge
And circle four to make a line and you
Go up and back right and left thru I say
Rollaway and touch a quarter that way
Circulate trade and roll slide thru
Swing that corner and promenade you
promenade

By two you take her home with you
With her pretty little baby face

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

HONKY TONK HEROES

By Ken Bower, Hemet, California

Record: Chaparral #502, Flip Instrumental
with Ken Bower

OPENER, MIDDLE BREAK, ENDING

Walk around your corner
See saw around your pet
Join hands and circle to the left
I was down at the stables honkin' them tables
Left allemande that corner
Gonna' weave that old ring piano roll blues
I danced holes in my shoes
Do sa do that girl and promenade for those
Loveable losers and no account boozers
And honky tonk heroes like me

FIGURE:

Heads square thru and go four hands around
Do sa do that corner girl swing thru and then
Boys run right my friend ferris wheel
And then center four curlique and
Make a right hand star one full turn
Swing that corner girl and promenade
For those loveable losers
And no account boozers and
Honky tonk heroes like me

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

TAKE A GOOD LOOK

An offshoot of Ferris Wheel (see SQUARE DANCING, May '75), our spotlighted movement this month is Ferris Trade and Wheel. You'll find the description and diagrams on page 26. We have chosen a few examples from various sources to illustrate the movement.

From Southern California Callers' Notes:

Heads square thru
Swing thru, boys run
Ferris trade and wheel
Square thru three quarters
Left allemande

One and three square thru, curlique
Split circulate, boys run
Pass thru, tag the line right
Ferris trade and wheel
Centers curlique, boys run
Square thru three quarters
Separate, go around one
Squeeze in and line up four
Pass thru, tag the line right
Ferris trade and wheel
Centers pass thru
Do sa do, scoot back
Scoot back again, boys run
Right and left thru, slide thru
Allemande left

From Ray Godfrey, Ventura, California:

Heads square thru four hands
Swing thru, boys run
Ferris trade and wheel
Right and left thru
Pass thru, curlique
Walk and dodge, partner trade
Right and left thru, pass thru
Bend the line, right and left thru
Flutter wheel, slide thru
Right and left thru, swing thru
Boys run
Right and left thru full turn
Left allemande

From Bill Peters, San Jose, California:

One and three square thru
Swing thru, boys run
Ferris trade and wheel
Centers pass thru
Do sa do, scoot back
Boys trade, boys run
Ferris trade and wheel
Centers pass thru
Left allemande

Don't hesitate to send us your creation. We will select those that seem to be the most intriguing and work well.

AMMUNITION

This section is dedicated to callers working with newer dancers who are on the lookout for interesting, non-complicated material. The emphasis this month is on the square thru.

Heads square thru four hands
With the sides square thru, face out
Bend the line
Square thru three quarters
Bend the line,
Star thru, dive thru
Square thru three quarters
Left allemande

Heads square thru five hands
Separate around one into the middle
Square thru four hands
Separate around one into the middle
Square thru three hands
Split two around one into the middle
Square thru two hands
Split two around one into the middle
Cross trail thru
Left allemande

Heads right and left thru
Cross trail thru, stand behind the sides
Sides square thru four hands
Separate around one
Stand behind the heads
Inside four U turn back
Left allemande

Promenade
Girls roll back to the man behind
Promenade (right hand girl)
Heads wheel around, square thru
Four hands around, don't ask why
Right to partner pull on by
Left allemande

Heads lead right circle to a line (1P2P)
Left square thru four hands
Left allemande

Four ladies chain
Heads lead right circle to a line
Square thru four hands
Insides do a half square thru
Separate around one
Circle four go once around
Inside arch, dive thru
Pass thru, half square thru, face out
California twirl, half square thru
U turn back
Right and left grand

Heads half square thru
Right and left thru the outside two
Square thru four hands, face out
California twirl, pass thru
Bend the line, cross trail thru
Pass by partner head for corner
Left allemande

Heads square thru four hands
Square thru the outside two
California twirl, right and left thru
Pass thru, bend the line
Roll away half sashay
Left allemande

Heads square thru four hands
Right and left thru, dive thru
Square thru four hands, stay facing out
Sides cross trail thru to lines facing out
Bend the line, star thru
Centers pass thru
Right and left thru, dive thru
Square thru four hands, stay facing out
Sides cross trail thru to lines facing out
Bend the line, star thru
Centers pass thru
Right and left thru, dive thru
Square thru three quarters
Left allemande

SINGING CALL ADAPTATION

ON THE REBOUND

Adapted by Ken Kernen, Canoga Park, Calif.
Record: Ranch House 206
OPENER, MIDDLE BREAK, ENDING
(Sides face grand square)
I was going your way and it was plain to see you
were going mine (reverse)
You cried on my shoulder for a while then we
turned it around (men star left)
Go once around the ring and then
Turn partner by the right (hold on and
promenade)
We were two lonely people
Two lonely people on the rebound
FIGURE
Head (side) couples square thru
Four hands around the ring you go (corner
do sa do)
Square thru again four hands around you go
To a line of four facing out (bend the line)
Star thru, dive thru, square thru
Three quarters, corners swing (promenade)
The old love was gone and a new
love was born on the rebound
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending

How are You fixed for Square Dance Supplies?

HANDBOOKS

- A** Basic Movements (30¢ each, \$20.00 per 100)
- B** Extended Basic Movements 51-75 (25¢ each, \$15.00 per 100)
- C** Club Organization (50¢ each)
- D** Indoctrination (20¢ each, \$15.00 per 100)
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- F** Party Fun (50¢ each)
- G** Publicity (50¢ each)
- H** Story of Square Dancing (50¢ each)
- I** Youth in Square Dancing (50¢ each)

MANUALS

- J** Caller/Teacher Manual for Basics 1-50 (\$5.00)
- K** Caller/Teacher Manual for Extended Basics (\$5.00)
- L** Caller/Teacher Manual for Contra Dancing (\$5.00)
- M** American Round Dancing (Hamilton \$2.50)
- N** Hamilton Round Dance Manual (\$5.00)

OTHER PRODUCTS & SUPPLIES

- O** Plastic Record Sleeves (\$12.50 per 100, minimum order 100)
- P** Paper Record Sleeves (\$8.00 per 100, minimum order 100)
- Q** Record Case Index Cards (\$2.50 plus \$1.00 postage)
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- T** SIO Basic Check Lists (\$1.00 per dozen)
- U** Velco Slo-Down (\$2.75 plus \$1.25 postage Total per can \$4.00)
- V** Velco Spee-Dup (\$2.75 plus \$1.25 postage Total per can \$4.00) (Canada \$3.15 per can plus \$1.75 (U.S.) on both Slo-Down & Spee-Dup)
- W** Name Tags (Indicate design A or B) (Minimum order 100, \$2.75 per 100)
- X** CALLERLAB Check Lists (\$1.00 per dozen)

- Y** Diplomas (indicate square or round dance) (Minimum order 10, 10¢ each plus 20¢ postage)
- Z** Learn to Square Dance & Posters (indicate #1 color 12 for \$1.50; #2 black and white 12 for \$1.00, minimum order 12)
- AA** 12 for \$1.50; #2 black and white 12 for \$1.00, minimum order 12)
- BB** Learn to Square Dance Post Cards (\$2.75 per 100, minimum order 100)
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At Carswell John and Linda helped start a new club, the Jet Sets, and also belonged to Glenn's Gadabouts, a club in nearby Fort Worth. John was interested in becoming a caller and received instructions and encouragement from Dan Lampson and Glenn Vowell.

Transfer time came again and 1971 saw the Ivey family on the way to Loring AFB in Maine. John was hired by the on-base club, the Loring Promenaders, to teach lessons. He was able to graduate two classes before receiving orders for Thailand. During that year-long remote tour, all John had to practice with were three records — two singing calls and one hash,

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By November, 1974, John and Linda were in Abilene, Texas. John became caller for the Goodtime Squares and was only two weeks away from graduating his first class when two months of TDY in England intervened.

The transfer orders in September of 1975 had a familiar ring to them: Guam again. John arrived at the perfect time — Tradewinds caller Gene Webb was departing for the Mainland. Following a month of auditions by three different callers, John Ivey, who first learned to dance with Tradewind Squares, found himself the club caller.

On the first anniversary of his hiring, the Iveys were presented a plaque by club members. The inscription read: "To John and Linda — The past year has brought us Typhoon Pamela, the Bicentennial, and you. Thank you for a fine and fun year of square dancing." —

Kathy Barco

(LETTERS, continued from page 3)

wheel. Who cares about a few editing mistakes! Please continue the fine format.

Bill Hamrick, Crest Hill, Illinois

Much thanks for the clarification. We appreciate your understanding.—Editor

Dear Editor:

I have some past issues of Sets In Order starting with Volume No. 1. Also have some old square dance records. Anyone interested may contact me for details.

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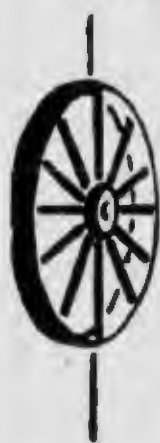
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referring to the patter call or first part. Could you possibly put this in your magazine again? I am very interested as it seems as though some of our callers are getting carried away and their tips seem endless. This is especially hard on older dancers or anyone with problems. We have danced ten years and to many callers and can certainly see a big difference in the length of the tips.

An Interested Square Dancer

We should realize that what callers are doing now with their sight calling and running as long as possible without calling an Allemande Left is a new trend. Sometimes I'm afraid this is more delightful to the caller than to the dancer; however, as in almost anything of this nature there are two sides and I'm sure there are many who enjoy longer tips. We'll still put in a vote for a five-minute hoedown and a chance to dance every tip during the evening. — Editor.

(WORLD, continued from page 43)

Annual State Festival, sponsored by the Tennessee Association of Square and Round Dance Clubs, is scheduled for June 10th and 11th at the Memorial Auditorium in Chattanooga. State callers will be featured. September 17th will be the 3rd Annual Opryland Day at "Opryland U.S.A." in Nashville. Two exhibition dances for spectators will be held during the afternoon and the park will be closed to all except square dancers that night for the big gala afterparty. This event is endorsed by the Cumberland Valley Western Square Dance Association and the Nashville Area Callers Association. "Big Ed" Williams will be master of ceremonies.

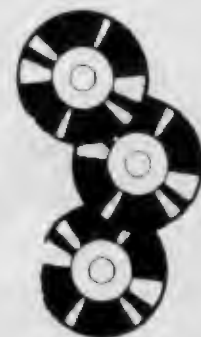
Pennsylvania

The Jolly Promenaders of Trenton, New Jersey, will hold dances during the summer at

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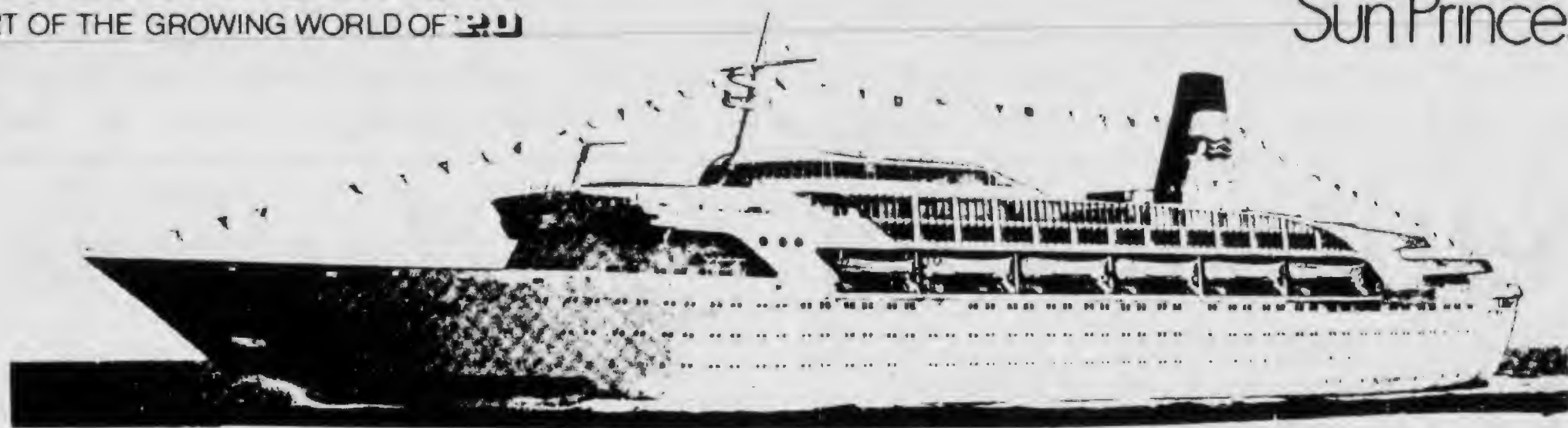
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the General Greene Pavilion in Washington Crossing Park, Pennsylvania. Charles Kides will call and dancing will begin at 8:15 P.M. on the 1st, 3rd, and 5th Fridays in June, July and August. There will be no dance July 1st.

Ohio

An "Along the Trail" dance to the 26th National Square Dance Convention will be held at Seaworld in Aurora on June 20th. Sponsored by the Dancing Travelers Square Dance Club, the caller will be Dave Friedlein. Bob and Lucille Wible will conduct round dancing.

Dance time is 6:00 P.M. to 9:00 P.M.

Maryland

The Dancing Demons of Marlow Heights held their 3rd Annual Anniversary Dance April 23 with John Saunders calling and John and Mary Macuci in charge of rounds. The group has had lessons starting in the fall each year and the graduates are initiated into the club. This year the initiation took place on March 10th and for the initiation the boys wore girl's square dance apparel and danced with a broom or mop, while the girls "called." At another

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point one leg of each person was tied to his partner's leg and he (she) attempted to dance. Following this the graduates received their diplomas. Club caller is Bill Harrison and the Dancing Demons meet every Thursday evening at the Marlow Heights Recreation Center.

South Dakota

Watertown square dancers will be holding their 5th Annual Kampeska Kapers June 10th and 11th. Jerry Murray will call for this fun-filled weekend and there will be three sessions of good dancing at the Casino Ballroom on beautiful Lake Kampeska. There is a campground available with swimming and playground equipment.

Kentucky

Copple Service Club in Fort Knox is the locale for the 9th Annual Gold Brick Dance. The sponsoring group is 20 years old and still has the same caller — Ray Bohn. The date for the dance is June 19th with dancing from 3:00 to 5:00 and 6:00 to 8:00 P.M. Information may be obtained by contacting Louise Bohn, 4611 Dover Road, Louisville 40216.

The 11th Annual Owensboro Square Dance Festival is scheduled for July 23rd and 24th at the air-conditioned Sportscenter in Owensboro. Workshops and dances will be conducted by Jack and Lee Ervin, Jerry Haag, Frank Bedell, and callers of the Tri-State Callers Association. Free camper space is available on the grounds with a public swimming pool and free parking.

Anniversaries are always nice and when it's a first All-Nighter and second Anniversary, that calls for a big celebration. And that's what the Winchester Rifles Square Dance Club of Winchester is planning. The date is June 3rd and the place is Hannah McClure School. Chad Johnson and Lloyd Holbrook will be calling.

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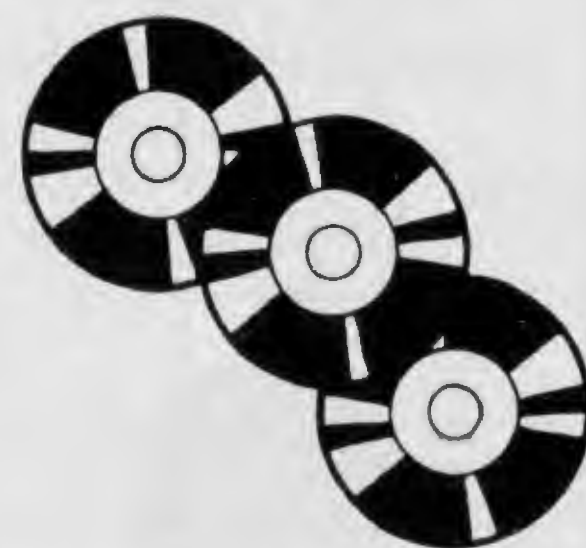


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Michigan

Levis and Lace Square Dance Club of Iron River will hold its annual Rodeo Dance on July 30th at the Iron County Armory. Randy Dougherty will call. For information regarding lodging and/or campsites, contact the club in care of Bruce Callovi, Rte. 1, Box 1, Iron River 49935.

The National Asparagus Festival in Oceana County, Michigan, June 10th and 11th, is a gala celebration with a festive square dance at the Shelby High School the highlight on Friday

evening. Dick Han will call for the square dancing with Walt and Mary Wiewiora in charge of the rounds.

Georgia

Last year more than 600 dancers enjoyed the five days of dancing to Cal Golden and Dick Barker at the Jekyl Fun Fest. The 7th Annual affair is scheduled to run from July 5th through the 9th with dancing at the Sand Dollar Motel Patio and the Jekyl New Convention Center in Jekyl Island. Cal and Dick will be on hand to call for the square dancing and Charlie and

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by Gary Shoemake
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(Flip Inst.) by Gary Shoemake
- C-401 IF I HAD TO DO IT ALL
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by Beryl Main
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Inst.) by Ken Bower
- C-601 ANN'S SONG (Round Dance)
by John and Wanda Winter



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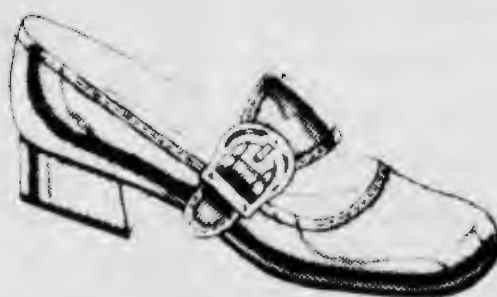
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Madeline Lovelace will conduct round dancing.
West Virginia

Student Hall at the New Marshall University Student Center in Huntington will be the scene for the 7th Square and Round Dance Festival on July 29th and 30th. John Hendron, Ron Schneider and Sonny Bess will call with Ray and Bea Dowdy conducting the round dancing.

Ontario

The 8th Annual Thunder Bay Square Dance Festival will take place July 21st, 22nd, and 23rd at Confederation College in Thunder Bay.

Thor Sigurdson will be feature caller with local and guest callers at the mike on Thursday night.

Square dancing will be held during the summer at Inverhuron Beach on Lake Huron, Ontario. Contact Stu Robertson, 589 Sharalin Court, Burlington, Ontario, Canada.

British Columbia

Square dancing has been held for the past 25 summers at Stanley Park in Vancouver. This year will be no exception. Dances are held every Thursday and they are free. Vic Harris will call for the dancing again this year.

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SINGING CALLS

TAKE IT EASY — River Boat III

Key: G Tempo: 128 Range: HD LG

Caller: Keith Gylfe

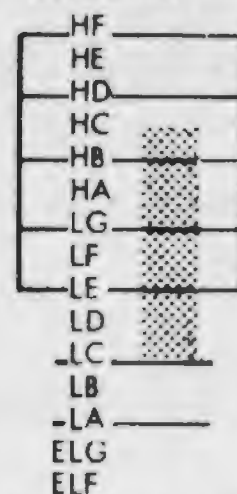
Synopsis: (Break) Left allemande — do sa do — men star left once around — star thru at home — California twirl own — partner do sa do — sides face — grand square — reverse (Figure) Heads promenade halfway — down middle right and left thru — square thru four hands — do sa do corner — swing thru — boys trade — turn thru — left allemande — promenade.

Comment: Unusual rhythm that may appeal to dancers, depends on group. Seems record should be slowed slightly. A tune not easy to carry by callers. Would not recommend for newer callers if melodies are hard to carry.

Rating: ☆+

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

ONE MORE TIME — Wild West 31

Key: C, D

& E Flat

Tempo: 130 Range: HB Flat

Caller: Larry Jack

LG

Synopsis: (Break) Circle left — walk around corner — see saw own — men star right — left allemande — weave ring — do sa do — promenade (Figure) Heads flutter wheel — same two curlique — walk and dodge — swing thru two by two — boys run right — bend the line — right and left thru — flutter wheel — slide thru — swing corner — promenade.

Comment: A different melody line that makes the tune more interesting after key change. Nice job by Larry. Some callers may like.

Rating: ☆☆

PROCEDURE NOTE

Records to be covered in this section are sent to us by the various recording labels. One copy is immediately sent to our reviewer (an outstanding veteran caller whom all of you would easily recognize if we were able to reveal his name). A duplicate set of records is sent to Margaret Neumann who checks the range and key. When she finishes, her set of records are returned to be a permanent part of our library.

IF YOU GOT THE MONEY

— Rhythm Records 111

Key: D

Tempo: 134

Range: HD

Caller: Wade Driver

LD

Synopsis: (Break) Circle left — allemande left corner — own do sa do — four ladies promenade — turn partner right — corner allemande — do sa do own — promenade (Figure) One and three square thru four hands — do sa do corner — swing thru two by two — boys run right — ferris wheel once around — curlique — allemande corner —

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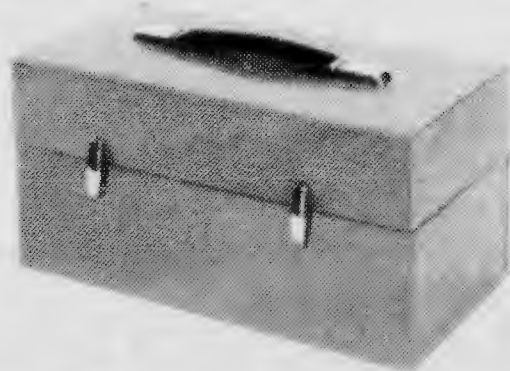
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own do sa do — swing corner — promenade.
Comment: Fun to use but curlique and then left
allemande is awkward move for the ladies.
Good music. Tempo needs to be slowed.
Lots of rhythm. Rating: ☆☆

SAINTS GO MARCHIN' IN — Cow Town 107
Key: C, D & E Flat **Range: HB Flat**
Tempo: 130 **LC**

Caller: Bill Kramer

Synopsis: (Break) Four ladies chain across —
join hands circle left — allemande left —
allemande thar — forward two — four gents
star — shoot that star — do sa do — left

allemande — promenade (Figure) One and
three square thru four hands — corner do sa
do — swing thru two by two — spin the top
— pass thru — partner trade — square thru
three hands — swing corner — promenade.

Comment: This tune has been recorded many
times. Music is adequate with voices in the
back ground of instrumental singing Down
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Rating: ☆☆

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Tempo: 132

Caller: Bill Volner

Range: HC

LB Flat

Synopsis: (Break) Allemande left corner — turn partner by right — four men to middle with left hand star once around — partner box the gnat — wrong way grand right and left — meet partner — pull by — allemande left — swing partner promenade (Figure) Head two couples flutter wheel — sweep one quarter — pass thru — star thru — pass thru — chase right — boys run — square thru three hands — courtesy turn — ladies lead dixie style to wave — girls trade — boys turn back — promenade.

Comment: Easy melody to use and could be used for patter call. Dance figure has enough dance appeal of basics to be interesting. Key changes add to dance feeling. Dancers have to move quite fast. Rating: ☆☆

TODAY I STARTED LOVING YOU AGAIN — Circle D 204

Key: E Tempo: 128 Range: HG Sharp
Caller: James Maxey LG Sharp

Synopsis: (Break) Circle left — left allemande — turn partner right — men star left — curlique — men run right — allemande — promenade (Figure) Four ladies chain — heads prome-

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nade halfway — lead right circle four — break and make a line — slide thru — eight chain three — left allemande — walk by one — swing next — promenade.

Comment: A real country tune with good instrumental that complements the caller. Dancers have to use many small quick steps to keep rhythm. The rhythm doesn't have comfortable feel to this reviewer.

Rating: ☆+

IT DO FEEL GOOD — MacGregor 2207

Key: B Flat Tempo: 135 Range: HD
Caller: Monty Wilson LB Flat

Synopsis: (Break) Join hands circle — walk around corner — see saw own — men star by right — pick up partner — star promenade — girls roll back — left allemande — do sa do — promenade (Figure) One and three promenade halfway — in the middle curlique — boys run right — square thru three hands — left allemande — weave — do sa do — promenade.

Comment: Monty really moves his dancers on this tune and reviewer would recommend slowing the record. Good tune and good musical recording. Easy dance figure.

Rating: ☆☆☆

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HELLO BROWN EYES — Longhorn 1017

Key: C Tempo: 128 Range: HC
Caller: Rocky Strickland LC

Synopsis: (Break) Four ladies chain — rollaway — circle to left — four ladies rollaway — circle — left allemande corner — weave ring — do sa do own — promenade (Figure) Head couples promenade half around — down middle square thru four hands — swing thru outside two — boys run right — ferris wheel — square thru three quarters — swing corner — promenade.

Comment: Good Longhorn music that seems to be reborn. Easy figure nicely called by

Rocky. Can be used in clubs of all levels.

Rating: ☆☆

I'LL BE LOVING' YOU FOREVER IF I CAN — Bee Sharp 106

Key: G Tempo: 132 Range: HB
Caller: Dave Taylor LD

Synopsis: (Break) Four ladies promenade once around — swing — join hands circle left — left allemande — weave — do sa do — promenade (Figure) Heads flutter wheel — sides square thru four hands — do sa do outside two — spin chain thru — boys trade — swing corner — promenade.

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- CT 105 Western Man by Russ Young
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by Russ Young
- CT 107 Saints Go Marchin' In by Bill Kramer

Comment: Good music and Dave does nice job on recording. Easy choreography. Tune should not be difficult. Above average in all ways. Rating: ☆☆

HELLO I'M A TRUCK — Wild West 32

Key: A & B Flat Tempo: 138 Range: HG
Caller: Marv Lindner LG

Synopsis: (Break) Circle left — men star right once around — left allemande — weave — promenade (Figure) One and three square thru four hands — corner do sa do — swing thru two by two — boys run right — ferris wheel — double pass thru — track II — corner swing — left allemande new corner — promenade.

Comment: Tune recorded very fast and seems to be in too low a key for the average caller. Lots of words to learn. Figure nothing new. Novelty in many ways. Rating: ☆+

CHEROKEE MAIDEN — Bee Sharp 105

Key: F Tempo: 132 Range: HD
Caller: Jack Ritter LC

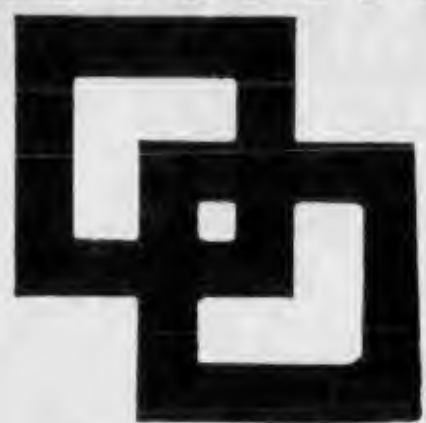
Synopsis: (Break) Four ladies chain — chain back home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — make right hand star — heads star left one time — corner star thru — square thru three hands — swing corner — promenade.

Comment: The second release out on this tune, others to follow. Many dancers seem to enjoy whooping it up and some just went along. The music is good with average figure. A seemingly popular tune. Rating: ☆☆

ALABAMA JUBILEE — Top 25336

Key: B Flat Tempo: 130 Range: HF
Caller: Rocky Luminais LF

Synopsis: (Opener & Ending) Sides face grand

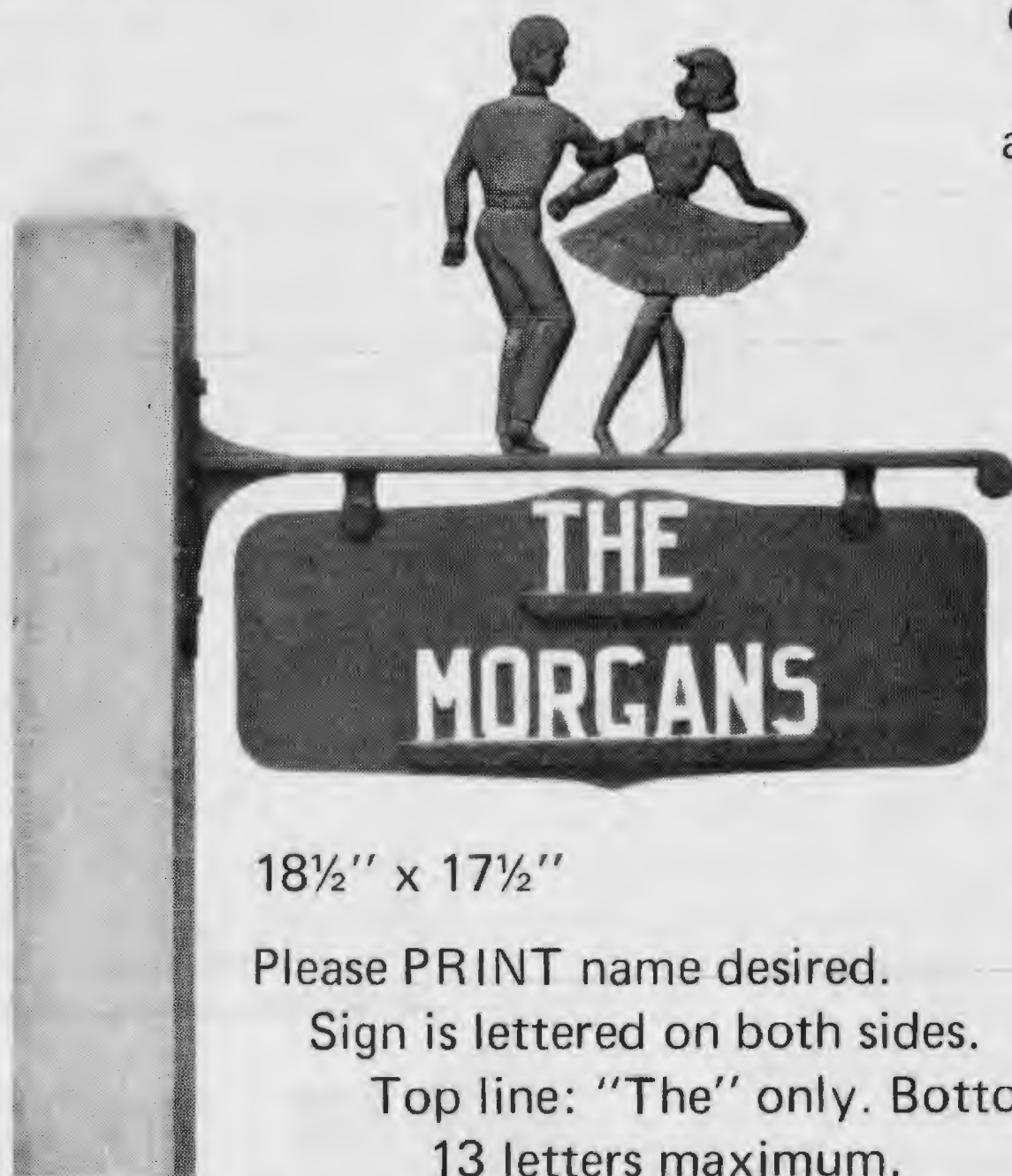


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Comment: A new release on this old time favorite was due. Figure is average with half tag trade and roll. Nice recording which most callers can easily handle. Rating: ☆☆

ROLL TRUCK ROLL — Wild West 33

Key: D Flat **Tempo:** 128 **Range:** HB Flat
Caller: Larry Jack **LA Flat**

Synopsis: (Break) Circle left — allemande corner — home do sa do — allemande corner — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — ferris wheel — centers star thru — allemande corner — pass by one — swing the next — promenade.

Comment: Another tune with an average figure using ferris wheel. Easy to call. Instrumental speed is faster than called side. Nothing

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outstanding. Instrumental acceptable.

Rating: ☆+

MY BEST FRIEND — Thunderbird 162

Key: D Tempo: 130 Range: HA
 Caller: Bill Volner LA

Synopsis: (Break) Heads rollaway — curlique — walk and dodge — do sa do — swing thru — girls run right — ladies center — men sashay — circle left — left allemande — come back and promenade — (Figure) Heads pass thru — chase right — boys run — right and left thru — star thru — pass thru — do sa do — make ocean wave — ah so — wahoo — slide

thru — swing corner — left allemande — promenade.

Comment: Nothing unusual about this release to offer special mention outside using figure wahoo. Word metering at first seems rushed.

Rating: ☆+

BACK TO DONEGAL — FTC 32019

Key: C Tempo: 130 Range: HC
 Caller: Joe Uebelacher LB

Synopsis: (Break) Allemande left — home do sa do — men star by left once around — pick up partner arm around — star promenade — ladies backtrack two times around — swing

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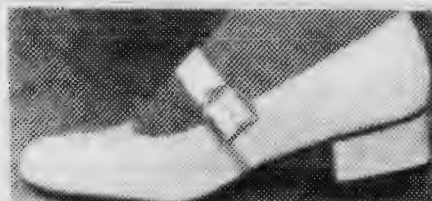


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— promenade (Figure) First and third touch one quarter — walk and dodge — swing thru outside two — boys run right — tag the line — face in forward up and back — touch one quarter — all eight circulate — boys run right — square thru three quarters — swing corner — promenade (CONTRA) Allemande left — home swing — slant left right and left thru — new two right and left thru — ladies chain — chain back — star left — star right — turn star — corner allemande.

Comment: Another release of music previously recorded by Windsor & MacGregor. This dance employs a touch a quarter and also

offers the music to use Slaunch To Donegal dance.
Rating: ☆☆

DOWN BY THE OHIO — Grenn 12158

Key: G

Tempo: 128

Range: HB

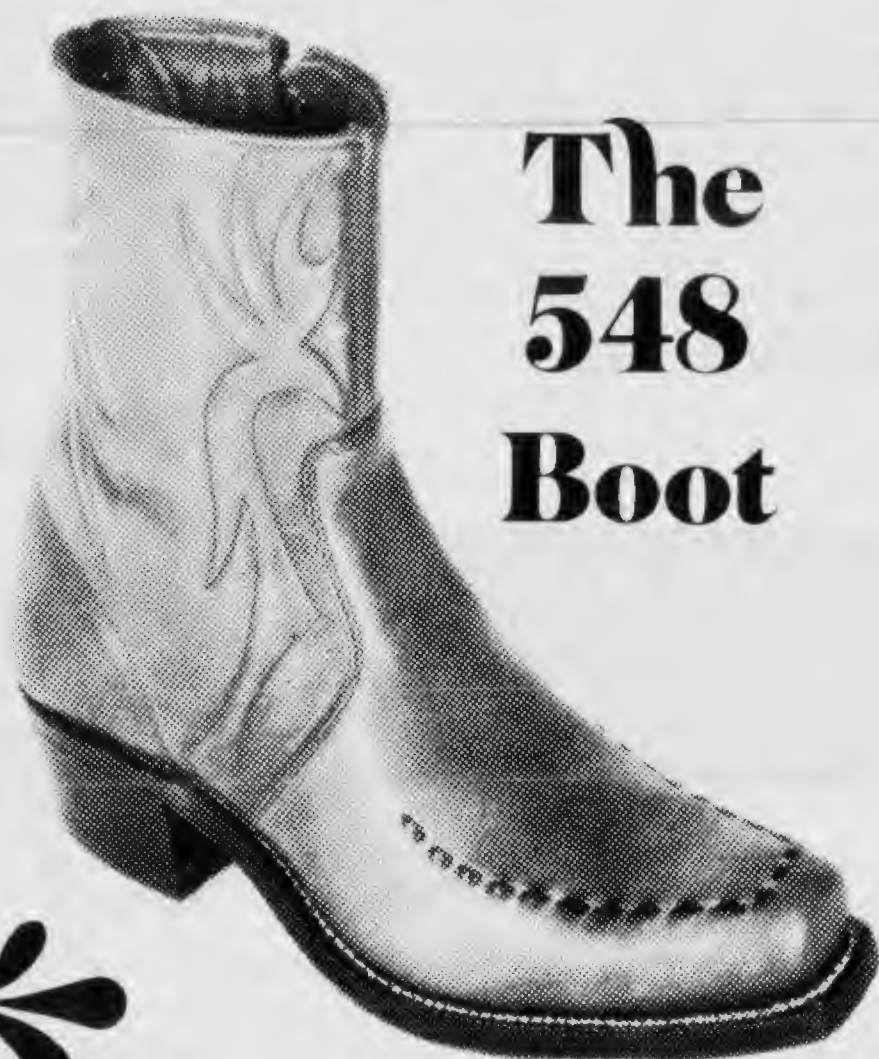
Caller: Dick Leger

LB

Synopsis: (Break) Join hands circle left — when home four ladies chain across — chain back — corner do sa do — partner left do paso — corner do sa do — come back swing — promenade (Ending) Join hands circle left — when home four ladies chain across — chain back — corner do sa do — partner left allemande thar — men star — slip the clutch

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Produced by

Darryl McMillan, P.O. Drawer 880, Lynn Haven, Florida 32444, Phone(904) 763-3898

— left allemande — right and left grand — promenade (Figure) Heads up and back — left hand star — corner right — turn 'em around — partner left turn her around — four ladies chain across — corner do sa do — partner left make allemande thar — men star — slip clutch — turn corner left — walk by new corner — promenade.

Comment: A fine release by Dick with good music. Most any caller can use this release. Reviewer recommends a purchase. Unusual promenade of corner after slip the clutch may call for a warning to dancers.

Rating: ☆☆+

SOMETHING'S NICE ABOUT YOU — Blue Star 2038

Key: C **Tempo: 130** **Range: HC**
Caller: Marshall Flippo **LG**

Synopsis: (Break) Circle left — left allemande — do sa do — gents star left — turn partner by right — left allemande — promenade (Figure) Heads promenade halfway — lead to right — do sa do — curlique — walk and dodge — partner trade — right and left thru — square thru four hands — swing corner — promenade.

Comment: "Flip" still releases those appealing dances with not much effort in choreo-

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graphy. Dancers enjoyed the relaxed feeling on this easy dance. Usual Blue Star music.
Rating: ☆☆☆

GYPSY — Windsor 5071

Key: D Minor **Tempo:** 132 **Range:** HB Flat LA
Caller: Shelby Dawson

Synopsis: Complete call printed in Workshop.

Comment: A former release of Windsor but redone by Shelby in nice fashion using Track II. If callers like the tune they will enjoy calling it. Enough basic figure use makes it danceable. Good previously recorded music.
Rating: ☆☆☆

BABY FACE — Dance Ranch 637

Key: B Flat **Tempo:** 132 **Range:** HC LC
Caller: Frank Lane

Comment: Complete call printed in Workshop.

Synopsis: Good dance beat. Nice calling by Frank. Figure should be comfortable for all. Instrumentation way above average. Overall good buy. Figure has interesting moves.

Rating: ☆☆☆

A PERFECT MATCH — Circle D 205

Key: D **Tempo:** 128 **Range:** HB LB
Caller: Gil Crosby

Synopsis: (Break) Circle left — allemande

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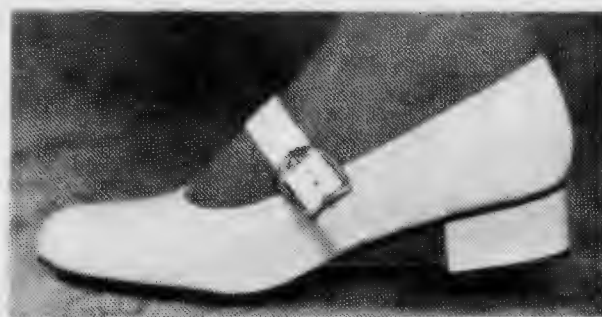


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by Sam Mitchell

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corner — right hand around own — men star
by left once around — turn thru at home —
corner allemande — swing own — promenade
(Figure) Heads lead to right — circle — make
a line — into middle and back — pass thru —
wheel and deal — centers swing thru — turn
thru — left allemande — do sa do around
own — corner swing — promenade.

Comment: Good western musical feel on the
instrumental. Figure nothing different from
those in the average singing call. Sounds too
much like so many other recent releases.
This company is new and improving.

Rating: ☆ +

AIN'T IT GOOD TO BE IN LOVE
— Windsor 5073

Key: C & D **Tempo:** 128 **Range:** HB
Caller: Warren Rowles **LB**

Synopsis: (Break) Four ladies promenade —
swing at home — join hands — circle left —
allemande left — weave ring — do sa do —
promenade (Figure) Heads promenade half-
way — down middle right and left thru —
square thru four hands — swing thru — boys
run — ferris wheel — centers pass thru —
swing corner — promenade.

Comment: Nice music and simple enough
figure. Any caller can sing as well as use in

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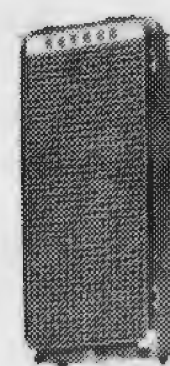
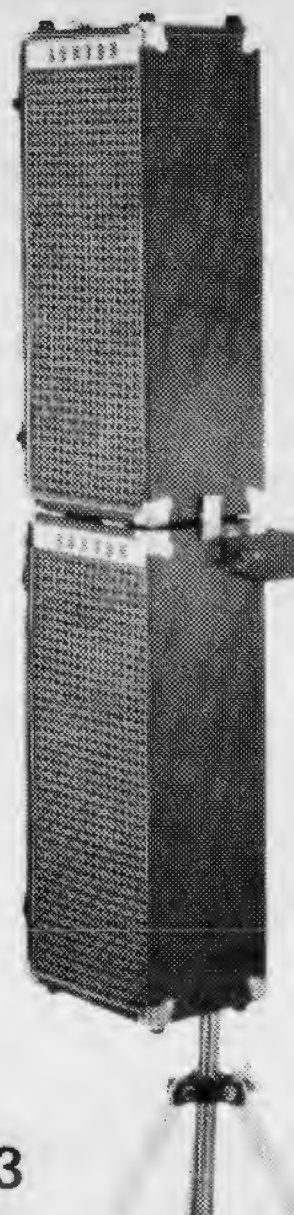
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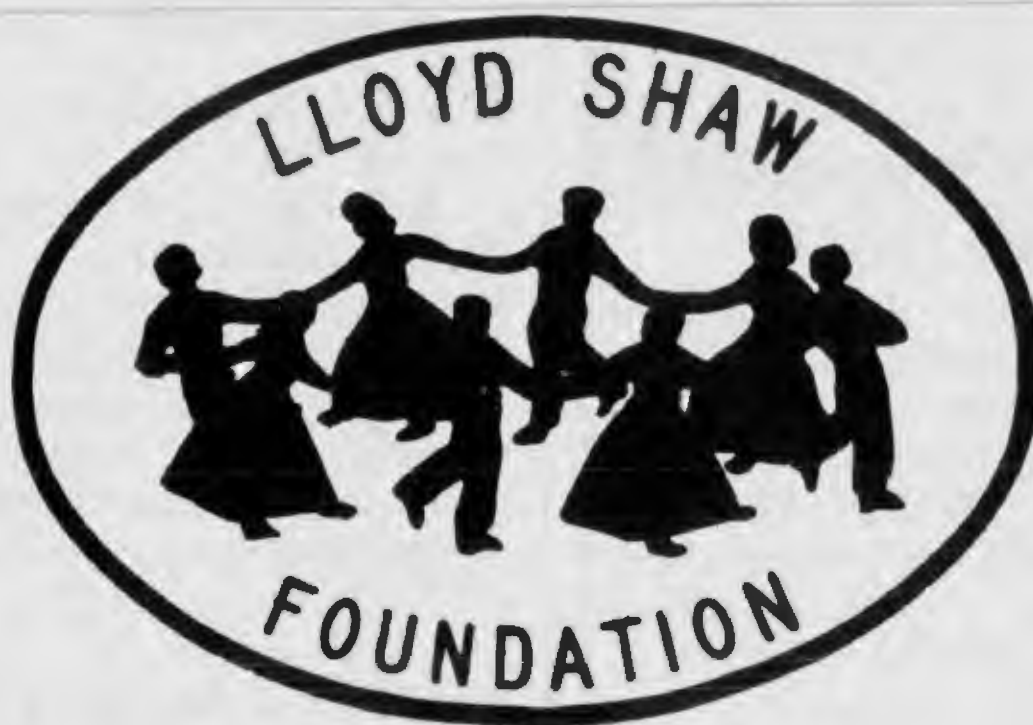
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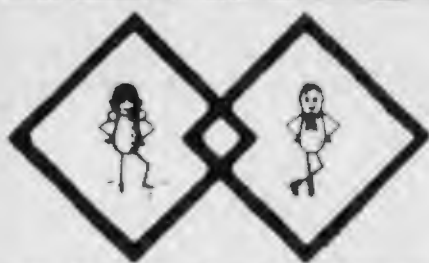


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most classes if dancers have had ferris wheel.
Tune very average. Rating: ☆☆☆

HONKY TONK HEROES — Chaparral 502

**Key: A & B Flat Tempo: 128 Range: HD
Caller: Ken Bower LA**

Synopsis: Complete call printed in Workshop.

Comment: Nice rhythmical dance with ferris wheel the hardest move. Most callers will find easy to call. Instrumental very simple to follow musically and if offers a key change for interest. Rating: ☆☆☆

I WISH HER WELL — Red Boot 213

**Key: A Flat Tempo: 130 Range: HC
Caller: John Hendron LC**

Synopsis: (Break) Heads forward — grand parade (Figure) Head two promenade half-way — lead to right with do sa do — make an ocean wave — swing thru — boys run — bend the line — right and left thru — slide thru — square thru three quarters around — swing corner — promenade.

Comment: Nice job by John. A ballad type singing call for an above average recording. Use of organ in instrumental assists the music rendition. Nice figure. Rating: ☆☆☆

AIN'T LOVE GOOD — Kalox 1201

**Key: E Flat & A Flat Tempo: 130 Range: HC
Caller: Jon Jones LG**

Synopsis: Complete call printed in Workshop.

Comment: Jon is joined with a partner caller for a little hand clapping rhythm background that makes for a nice feel. A good record to purchase for all callers. Hand clapping is also on instrumental side.

Rating: ☆☆☆

WHEELS — Red Boot 218

**Key: A Tempo: 128 Range: HC Sharp
Caller: Don Williamson LG Sharp**

Synopsis: (Break) Four ladies chain across —

Lou Mac



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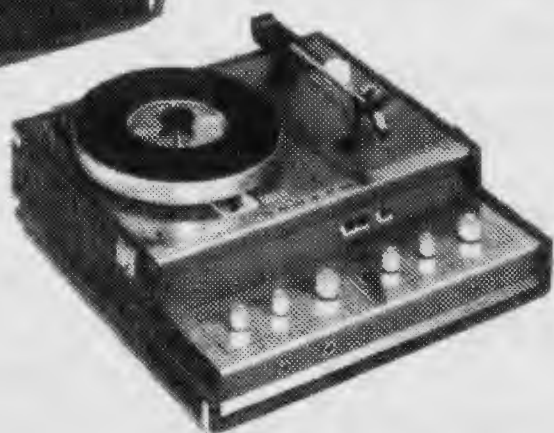
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 Caller: Ron Schneider
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rollaway — circle left — rollaway — circle left — left allemande — weave ring — do sa do your maid — promenade (Figure) Heads square thru four hands — meet sides make right hand star — heads star left once around — face the sides — swing thru — boys run right — ferris wheel — centers pass thru — swing — promenade.

Comment: A release of a tune that is probably out of print which accounts for this recording. This one is good but not like original. Can be used for many figures and even exhibition. Good to have on hand. Dancers can sing along. Rating: ☆☆

HOEDOWNS

TULSA — Blue Star 2039

Key: A

Tempo: 130

Music: Bayou Ramblers — Banjo, Guitar, Piano, Bass, Steel Guitar, Fiddle

RAWHIDE — Flip side to Tulsa

Key: F

Tempo: 132

Music: Blue Star Band — Banjo, Guitar, Piano, Bass, Steel Guitar, Fiddle

Comment: Tulsa is a release of Take Me Back To Tulsa. Callers will have to be careful and not sing the tune. The sound of the Blue

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for a change of the feel instrumentally. It is backed up with an accordion. Callers will like this if they don't hang on to melody too much. Most callers can use both sides.

Rating: ☆☆☆

ROAMIN' — Top 25335

Key: F

Tempo: 128

Music: Al Russ — Banjo, Accordion, Bass, Guitar, Clarinet

FLIP HOEDOWN

EXCELEATOR SPECIAL — Chaparral 103

Key: G Flat

Tempo: 132

Caller: Gary Shoemake

SHAKE — Flip side to Roamin'

Key: E

Tempo: 128

Music: Al Russ — Banjo, Accordion, Bass, Guitar, Clarinet

Comment: A clarinet lead on a hoedown makes

Comment: Good instrumental that any caller should be able to use. One side is with Gary using roll movements. Rating: ☆☆☆

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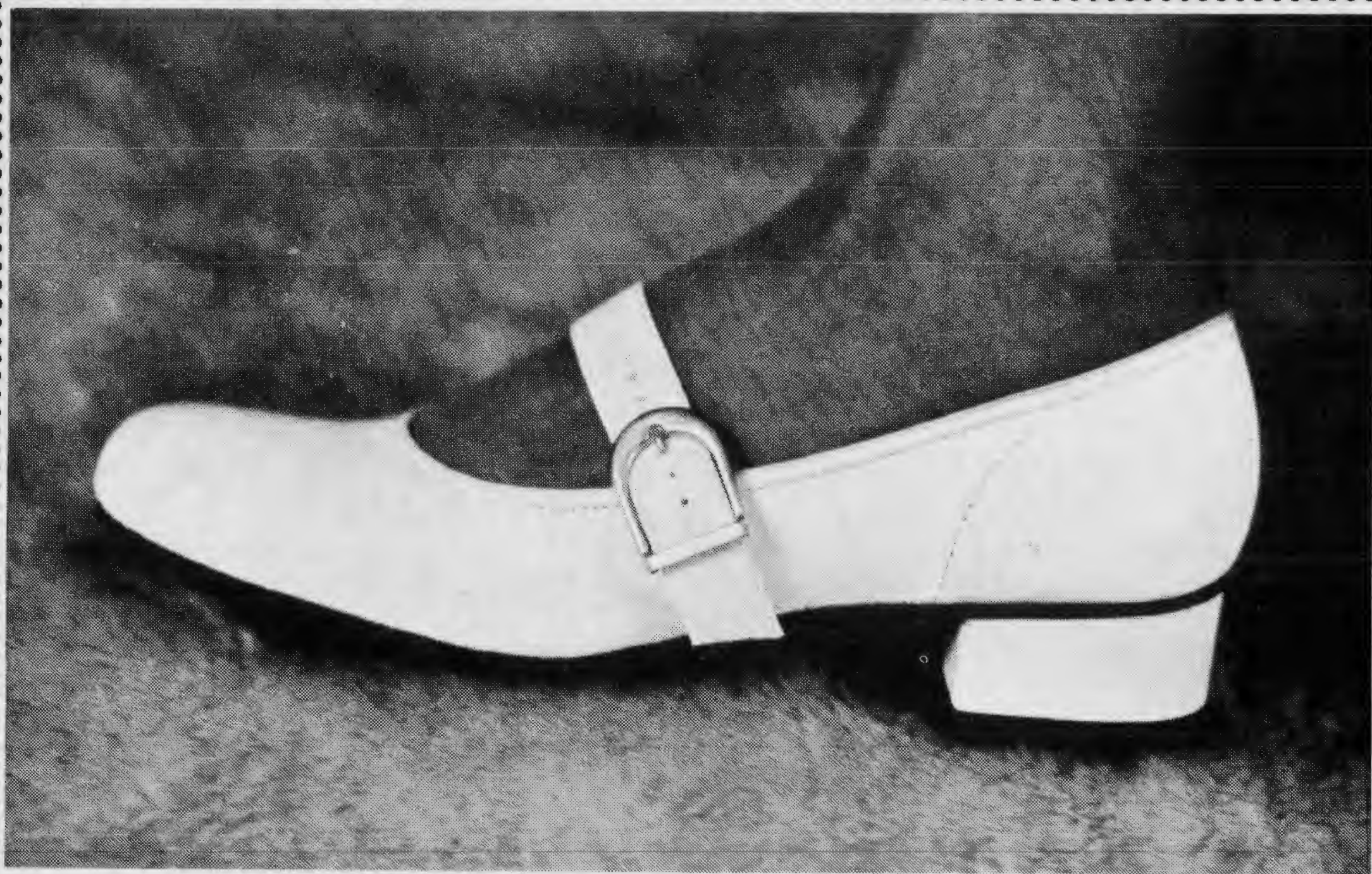
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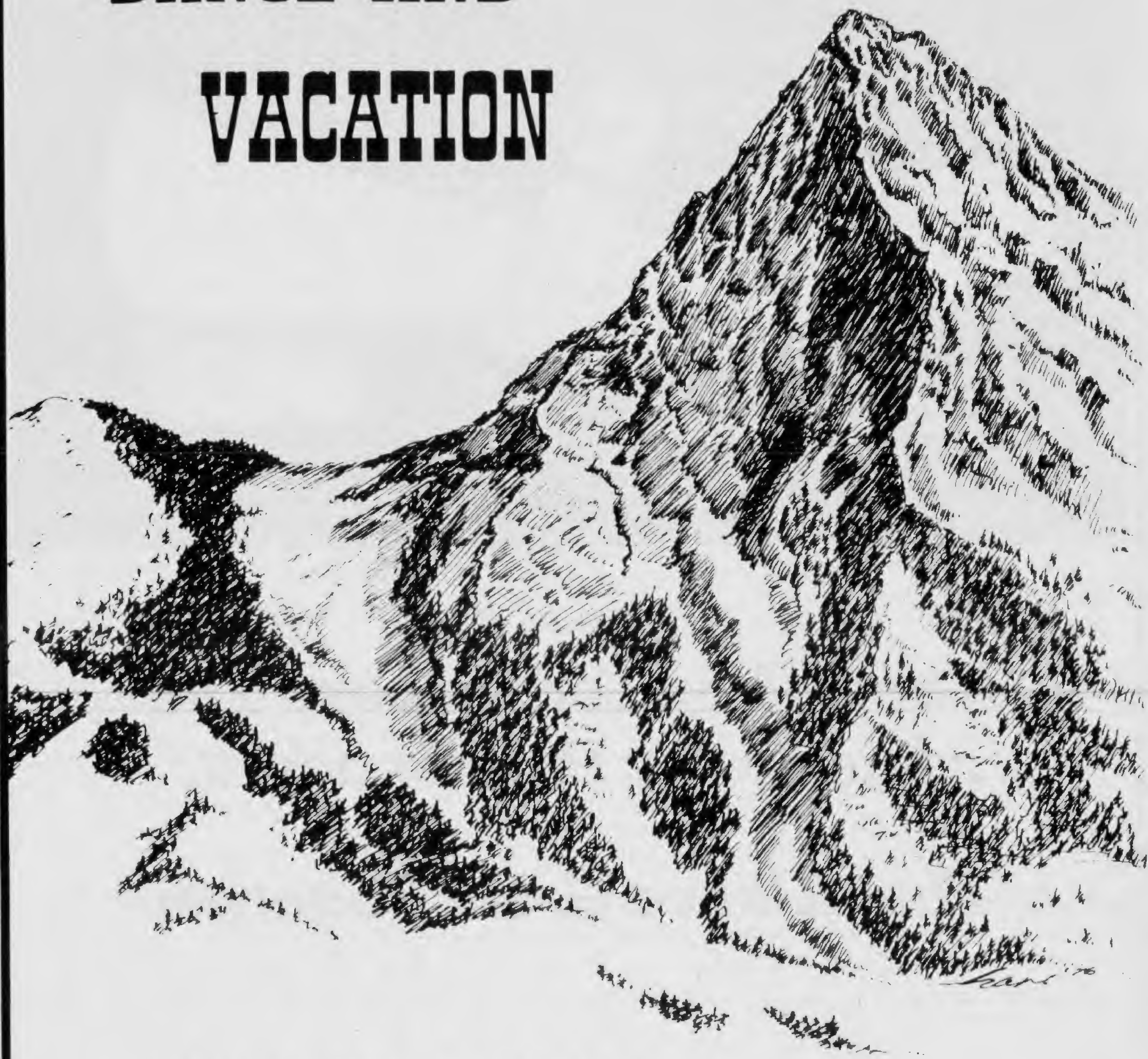


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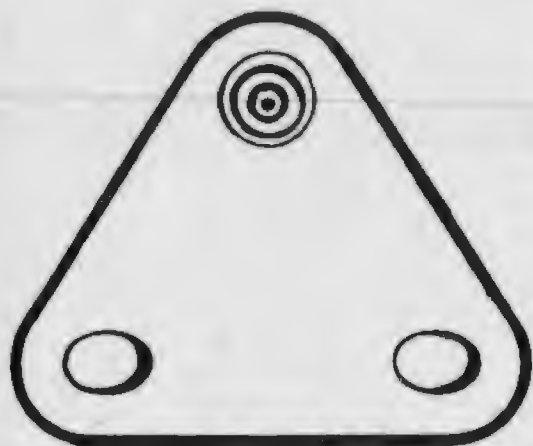
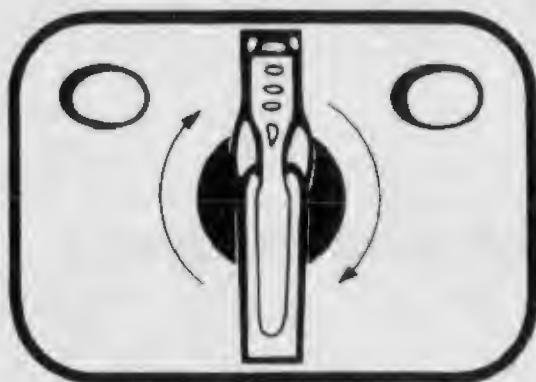
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Are you looking for a place to dance on September 30th and November 4th? Well, a Kickoff Workshop is scheduled for the September date and a Lindseeds Oil Dance will be held in November. We don't know just where or what time these will take place but our guess would be that the location is in the vicinity of Edmonton, Alberta. At least that's where the letter carrying the above information was posted. This is a good time to remind those of you who are kind enough to send us news items from time to time that the date, place, and nature of the affair are important. Be sure you include everything pertinent in your news releases. And one other thing — please don't get in touch with us requesting further information on the two dances mentioned. We can't help you on that score.

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| June 3-5 — Bill Peters' Callers' Clinic, Richland, Washington | June 10-11 — Asparagus Festival S/D, Shelby High School, Oceana County, Michigan |
| June 3-5 — 11th New Zealand Convention, Caroline Bay Hall, Timaru, New Zealand | June 10-12 — 10th Annual S/R/D Festival, Western Michigan Univ. Center, Kalamazoo, Michigan |
| June 3-5 — NAFCA Squares Camp & Dance Weekend, Pappoose Pond Resort, N. Waterford, Maine | June 10-13 — 18th National S/D Convention, NSW University, Kensington, NSW, Australia |
| June 4 — Big Thompson Flood Relief Fund Benefit Dance, Thompson Valley Hi School, Loveland, Colorado | June 11 — 10th Bavarian Festival, Frankenmuth, Michigan |
| June 4 — SVSDA President's Roundup, Boiling Springs Hi School, Carlisle, Pennsylvania | June 11 — Cook's 3 Generation S/D, Jr. High School, Hastings, Michigan |
| June 4 — June Special, Plains Elementary School, Timberville, Virginia | June 11-12 — 10th Annual Gold Digger's S/D, Miner's Breakfast and Gold Panning, Fairgrounds & Diggin's, Yreka, California |
| June 5 — Callers' Clinic, Jewish Community Center, Cleveland Ohio | June 16-18 — 25th Annual Festival, Municipal Auditorium, Pensacola, Florida |
| June 10-11 — 28th Annual S/R/D Festival, Armory-Adult Center, Prescott, Arizona | June 17-18 — 9th Rose City Internat'l S/D Festival, Clearly Auditorium, Windsor, Ontario, Canada |
| June 10-11 — State S/R/D Festival, Riverpark Convention Center, Spokane, Washington | June 17-19 — S/D Weekend Campout, Indian Valley Campground, Grand Rapids, Michigan |
| June 10-11 — 5th State Festival, Memorial Auditorium, Chattanooga, Tennessee | June 17-19 — So. Cariboo S/D Jamboree, 100 Mile House, British Columbia, Canada |
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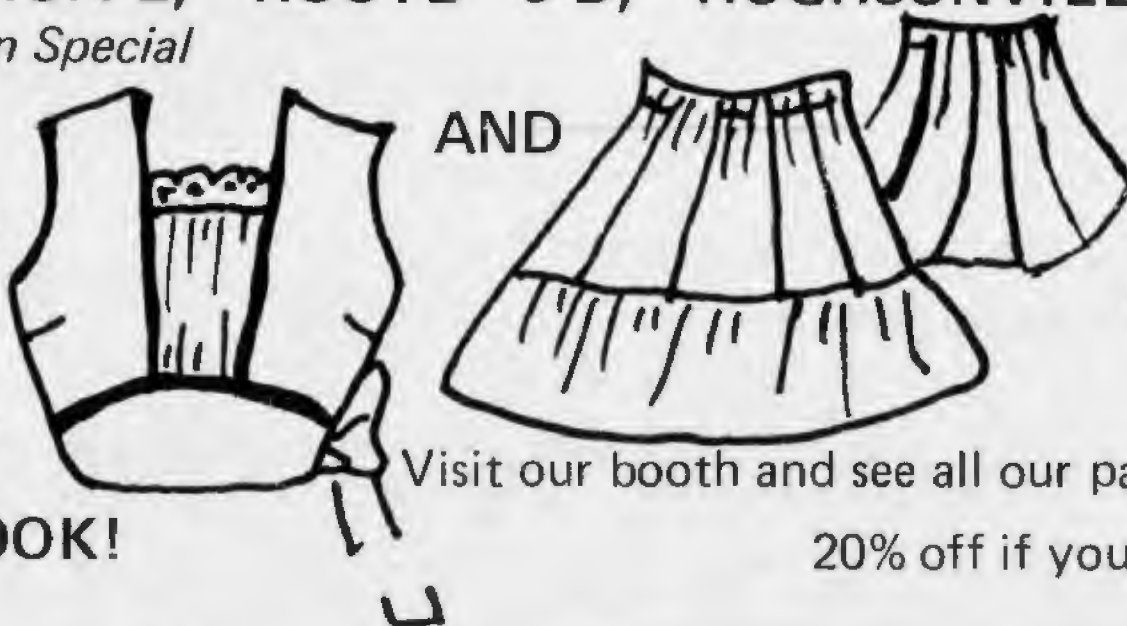
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| June 17-19 — Ballroom and S/D Weekend, East Hill Farm, Troy, New Hampshire | June 20 — Along the Trail Dance, Seaworld, Aurora, Ohio |
| June 17-19 — Cup of Gold Promenade, Fairgrounds, Sonora, California | June 21 — Trail In Dance, High School, Montville, New Jersey |
| June 18 — 4th Annual All Niter, Broken Arrow Campground, Winamac, Indiana | June 21 — Trail End Dance, Virginia Beach, Virginia |
| June 18 — Trail Dance, Elementary School Gym, Lyons, Colorado | June 22 — Special Georgia S/D, The Pentagon, Washington, D.C. |
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July 1-2 — Steamboat Days Dance, State University Campus, Winona, Minnesota
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July 1-3 — Midnite Sun Festival, Fairbanks, Alaska
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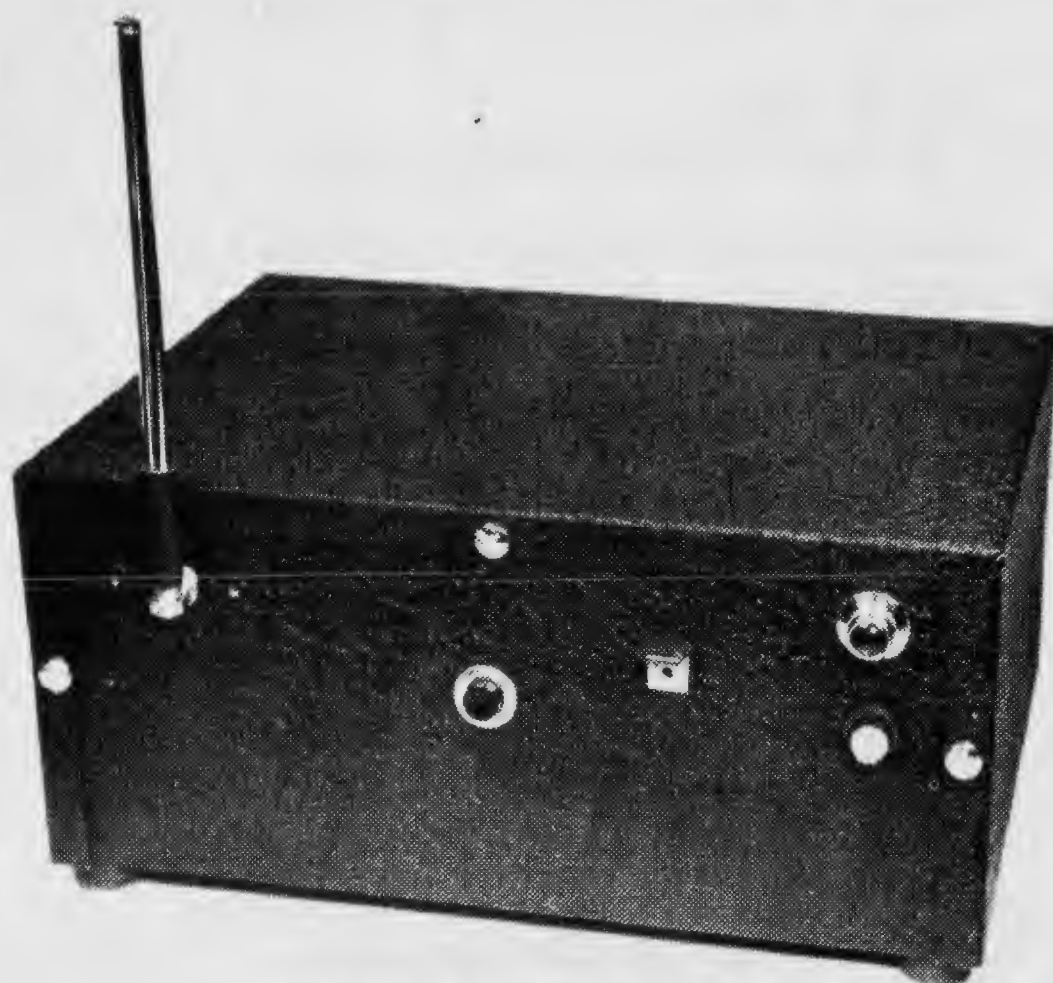
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